

MUSICAL AMERICA



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NEW ORCHESTRA HEARD IN BOSTON

"Jeanne d'Arc" Suite by F. S. Converse Performed at First Concert.

Wallace Goodrich's Organization Makes Auspicious Debut at Jordan Hall—George Proctor as Assisting Pianist Wins Warm Approval of Audience.

Boston, Jan. 15.—The first concert of the new orchestra conducted by Wallace Goodrich was given before a large and deeply interested audience in Jordan Hall last Thursday. The assisting soloist was George Proctor, pianist, of the faculty of the New England Conservatory of Music.

In launching this new organization, it is Mr. Goodrich's aim to give adequate performances of symphonic works of similar dimensions to those which constitute the programmes of the Boston Symphony Orchestra, and to make a point of producing new works by modern composers.

The programme on Thursday consisted of Beethoven's overture to "Fidelio"; Chopin's andante spianato and polonaise, opus 22, for piano and orchestra; Frederick S. Converse's series of dramatic scenes, "Jeanne d'Arc," and Saint-Saëns' overture "La Princesse Jaune."

Mr. Converse's incidental music to "Jeanne d'Arc," the play now being produced by E. H. Sothern and Julia Marlowe, was heard as a suite for the first time on this occasion. It consists of the overture, "In Domremy," and the entr'actes, "Pastoral Reverie," "Battle Hymn," "Night Vision" and "The Maid of God." Writing of it in the Boston "Herald," Philip Hale said:

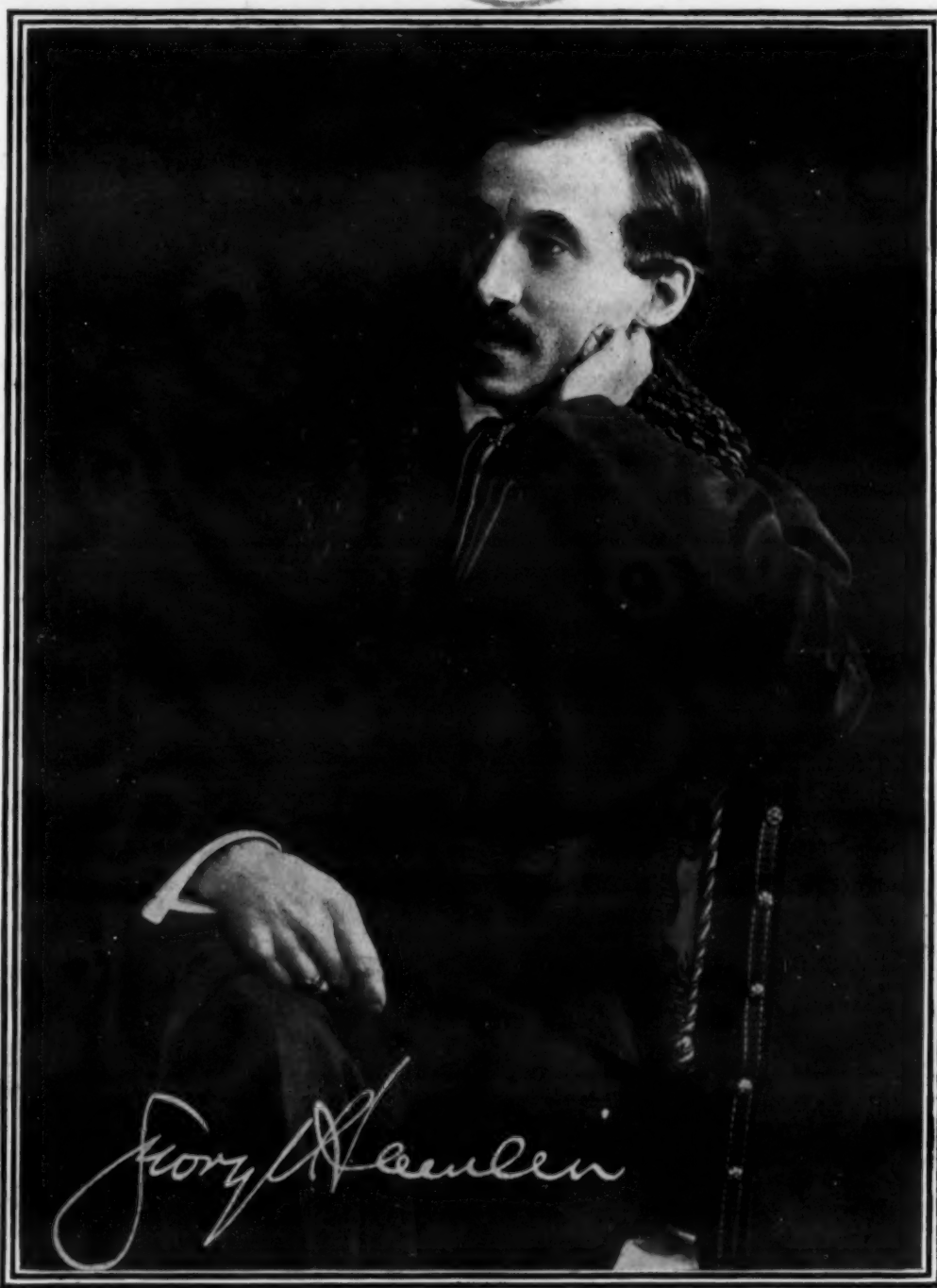
"To be idyllic, pathetic, martial and tragic in the compass of a suite is not given to every composer, but Mr. Converse has shown both imagination and skill in the suggestion of these various moods. The suite is rich in melody, in fine harmonic effects, in orchestral color; yet there is nothing that is too anxiously sought after, nothing that suggests straining or the foolish desire to be peculiarly original in the expression of the inherently commonplace."

The orchestra, which consists of fifty experienced musicians, gave an admirable performance of the work, as also of the Saint-Saëns overture, which is a quaint bit in the great Frenchman's happiest vein.

Mr. Proctor played the Chopin andante and polonaise with much beauty of tone and grace and elegance of style, winning vigorous applause. Mr. Goodrich, who was presented with a laurel wreath during the evening, has arranged another interesting programme for the second concert, on January 31.

Burrian and the Dresden Letter.

The publication in a Dresden newspaper of passages from an alleged letter of Carl Burrian, a tenor with the Metropolitan Opera Company, in which that artist is represented as speaking with some bitterness of his experiences in America, lately, caused much comment. On Sunday last a New York daily reprinted the extracts in question. Mr. Burrian this week most emphatically denied that he had written any letter of the kind attributed to him. "The remarks which I am supposed to have made about American experiences," said Mr. Burrian, "must have originated in the brain of some imaginative Dresdener."



GEORGE HAMLIN

Distinguished Chicago Tenor, Who Returned from Europe Last Week and Opened His American Season in Cleveland (See page 5)

TRIUMPHS ABROAD FOR AN AMERICAN

Eduard Falck Wins Favor as Composer and Director in France.

Made Conductor at the Karlsruhe Opera Through Influence of Felix Mottl—Introduced Wagner's "Die Walküre" in Rouen With Gratifying Results.

News has just been received from Rouen describing the success there of Eduard Falck, a young American musician, who has made a place for himself in the European musical world. Mr. Falck has become known by his talents as a composer and his activity as a conductor. For three years the German press has noted his ability as conductor in the opera house at Karlsruhe.

He was last Summer called to Bayreuth as director of the stage orchestra and "Chor-Repetiteur" at the festival performances of the Wagner music dramas, and now from Rouen comes the account of his very successful production there—the first which the French provincial city has witnessed—of Wagner's "Die Walküre."

Wagner opera has made its way but slowly in France, notwithstanding the representations in the Paris Opéra, and this performance of so advanced a work as "Die Walküre" must be considered as something of a venture to take in Rouen. It seems to have won the approval of the public and the press. The latter states that the Théâtre des Arts was crowded and the performance was given in the spirit and with not a little of the atmosphere of Bayreuth.

Mr. Falck was born in New York, but had received his entire musical education in Germany, under Reinecke and Jadasohn. He was one of the violins in the Seidl Orchestra; after Mr. Seidl's death he resumed his European studies, this time in Vienna, where he attracted the attention of Felix Mottl. It was through Mr. Mottl's interest and influence that Mr. Falck was made conductor at the Karlsruhe Opera.

FRANKO QUILTS CONRIED.

Metropolitan Concertmaster Resigns After Quarrel of Long Standing.

Nahan Franko, concertmaster of the Metropolitan Opera House orchestra, resigned his position Wednesday. His action is said to be the result of a quarrel of long standing with the members of the orchestra. According to another version, the trouble has been due largely to a difference of opinion between Mr. Conried and Mr. Franko.

Ernst Bogner took Mr. Franko's place at the performance of "Hänsel und Gretel" Wednesday night. The Metropolitan management made the following statement concerning the trouble:

"Mr. Franko has been having trouble with the men for some time, and he finally decided that he wanted to quit. We had nothing to do with the matter. It is simply a personal affair between Mr. Franko and the orchestra."

Mr. Franko has for some time had under consideration an offer made by the Board of Directors of the St. Louis Choral-Symphony Society to become musical director of that organization. It is likely that his breach with the Metropolitan management will result in the acceptance of the conductorship of that society.

NORDICA A WITNESS.

Prima Donna Receives Fifty-Cent Fee for Appearing in Court.

Mme. Lillian Nordica appeared in the Supreme Court, New York, Wednesday afternoon, as a witness in the suit instituted by the Strobbridge Lithographing Company against John S. Duss, the bandmaster, and R. E. Johnston, the concert manager, for \$4,320 for printing. The attorneys for the plaintiff had expected to establish, through Mme. Nordica, that a partnership existed between Duss and Johnston. She received a witness fee of fifty cents.

Mme. Nordica testified that she had sung the first night of the production of "Venice" in Madison Square Garden under the direction of Bandmaster Duss. She could not remember whether Mr. Johnston was associated with Duss in the management of the concerts or not, and did not know who paid her for her services. After a few more unsuccessful questions, Mme. Nordica was excused and went away in an electric cab.

SORE THROATS IN VOGUE.

New York's Inclement Weather Affects Colony of Opera Singers.

The recent unseasonable and disagreeable weather that has prevailed in New York has played havoc with the tender throats of the operatic singers.

"The place to meet opera stars nowadays," said Mme. Donalda, Hammerstein's *Marguerite*, "is at the doctor's. There they congregate to have their throats examined and sprayed. Every afternoon I go down to my physician's, and I am sure to find three or four other singers there."

Among those who have been suffering from colds and hoarseness are Carl Burrian, Mr. Goritz, Mr. Renaud, Mr. Caruso, Mr. Rousselière, Mr. Ancona, Mr. Dalmores, Mme. Russ, Mr. Arimondi, Mme. Pinkert and Mr. Altchevsky. While none of these cases has been of a serious nature, the singers have been greatly hampered in their performances.

\$9,000 for a Stradivarius.

PARIS, Jan. 16.—Julius Falk of Philadelphia has purchased for \$9,000 a Stradivarius violin dated 1722.

LATE PROF. PAINE'S OPERA TO BE SUNG

"Azara" Will be Given by the
Cecilia Society of
Boston.

Composer Spent the Last Ten Years of His
Life Upon This Work—He had Wished
to See it Performed before His Death—
To be Performed in Concert Form.

BOSTON, Jan. 14.—In giving to the musical loving people of Boston an opportunity to hear in concert form the opera "Azara," which was written by the late John Knowles Paine, director of music at Harvard, B. J. Lang, conductor of the Cecilia Society of this city, is not only showing a richly deserved respect and consideration for the author, but is also making it possible for the public to hear one of the most characteristic works of a truly noted composer.

The opera "Azara" occupied the attention of the composer for the last ten years of his life, and cost him probably many thousand dollars. It was his fondest wish to see the opera produced, but this wish was never realized.

In speaking of the work from a musical standpoint, Mr. Lang said to a correspondent of *MUSICAL AMERICA*: "This opera is peculiarly representative of Mr. Paine's characteristics, and would be immediately recognized by musicians familiar with his symphonic and choral works, and it is indeed a most picturesque musical production. Mr. Paine was the dean of American composers."

"Theodore Thomas originally intended to produce Mr. Paine's opera, and the composer had hopes of its production also in Europe. His death, however, came before his hopes were realized."

The opera "Azara" is romantic in the extreme. The story is constructed around the adventures of the beautiful maid Azara, and it is a love tale of unusual interest in this connection. The libretto, as well as the music, is from the pen of Mr. Paine.

The opera will be given in concert form as the third Cecilia concert of this season in Symphony Hall, April 9.

D. L. L.

Mr. and Mrs. Planel Appear in Concert on Their Arrival From Paris.

SAN FRANCISCO, Jan. 16.—Despite the inclement weather a large audience attended the recital recently given in Lyric Hall by Mr. L. Planel and Mme. Tekley-Planel, who have but lately arrived from Paris.

Mr. Planel's voice stirred his old-time friends to enthusiasm. A Bretonne legend with musical setting, "L'Araignée des Jardins," rendered by Mme. Planel, was a touching bit, and one which merited the applause which followed the sympathetic reading it received.

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The Adamowski Trio, The Boston Symphony Quartet, The Olive Mead Quartet, Mrs. Bertha Cushing Child, Prof. Willy Hess, Ernst Perabo, George Proctor, H. G. Tucker, Alice Robbins Cole, Alvin Schroeder, and The Madrigal Club, composed of the following numbers: Sopranos, Miss Annie Estelle Hollis, Mrs. Gertrude S. Holt, Mrs. Blanche M. Kilduff, Miss Teresa Mahoney, Mrs. Gertrude Miller Woodruff, Miss Jeanette Belle Ellis; contraltos, Mrs. Louise Bruce Brooks, Mrs. Bertha Cushing Child, Miss Adelaide Griggs, Miss Celestine Cornelson, Miss Abbie Nickerson; tenors, Bruce Hobbs, Thomas Johnson, Robert Martin, George J. Parker, Heinrich Schumann; basses, D.M. Babcock, W.B. Phillips, Clarence H. Wilson, L. B. Merrill, Geo. H. Woods.

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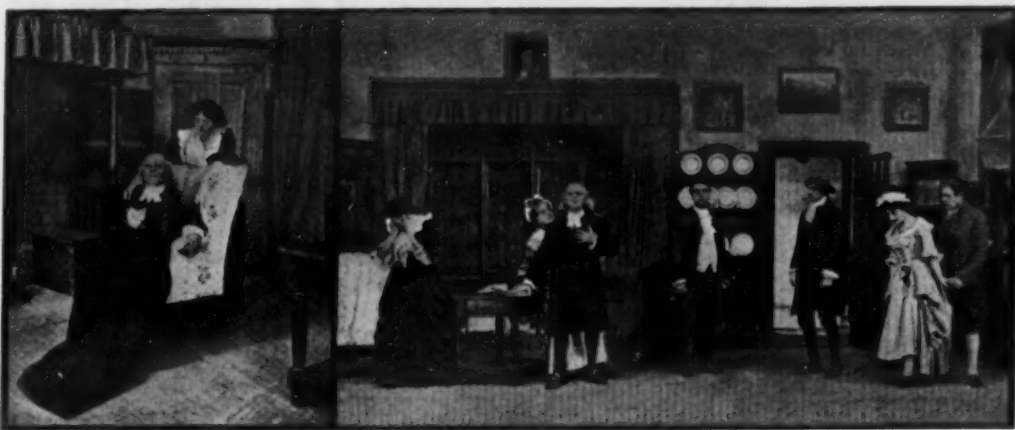
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"Vicar of Wakefield" in London



DAVID BISPHAM IN TWO SCENES OF "THE VICAR OF WAKEFIELD"

LONDON, Jan. 14.—It would seem that David Bispham and his excellent company have settled down for a long run at the Prince of Wales Theatre. Large audiences are the rule, and "The Vicar of Wakefield"

has captivated music lovers by its charming melody and dramatic strength. Mr. Bispham's list of admirers is growing nightly. His singing has never been better. "The Mad Dog" and "Go, Fortune" songs are already popular favorites.

Nevin's Indian Opera, "Poia" Is Performed In Pittsburg

PITTSBURG, Jan. 16.—The first production in concert form of Arthur Nevin's Indian opera, "Poia," was given in Carnegie Hall to-night by the Pittsburg Orchestra, the Mozart Choral Society and a number of prominent soloists, under the direction of the composer.

The work, which is the outcome of the extended sojourns of Mr. Nevin and Walter McClintock among the Blackfeet Indians, is based on the legend of the great mythical hero and prophet of the Blackfeet, who braved the dangers of a journey to the home of the Sun God and founded the Indians' Sun worship on his return to the earth.

In the first act the scene is the tribal camp of the Blackfeet on the prairies, with the snow peaks of the Rocky Mountains in the distance. Poia, a young man of humble origin, is scorned by the tribe on account of the mystery surrounding his birth and is ridiculed because of the strange scar which disfigures his face. He has a deep and apparently hopeless love for Natoya, the daughter of a prominent chief, and the most beautiful woman of the tribe.

Natoya loves Sumatsi, a noted warrior and hunter, but a man of evil heart. In order to be rid of Poia, she tells him she will not accept him as her lover unless he removes the scar from his face. In despair Poia seeks the advice of Nenahu, a wise medicine woman. She reveals to him that the Sun God placed the scar upon his face and that only the Sun God can remove it. Poia starts on a journey to seek the home of the Sun.

In the second act Poia is seen at daybreak in a deep forest among the mountains. He has endured many hardships and passed through great dangers. He is disheartened and almost exhausted, when he sees the Sun rising. Falling on his knees he suddenly beholds the Sun God seated in his court, surrounded by his followers, chanting together in worship.

Poia remains in the court and wins favor with the Sun and the Moon, his wife, by saving the life of Morning Star, their only son. The Sun God removes the scar from Poia's face and bids him return to the earth, bearing to his people pardon for their sins, and instruct them in the worship of the Sun, Moon and Morning Star. When Poia leaves the sky Morning Star shows him the Wolf Trail (milky way), the short path to the earth, and gives him a magic flute and a wonderful song that will enable him to win the heart of the maiden he loves.

Since Poia's departure misfortune has continually followed the Blackfeet. The curse that he bore alone has fallen upon the tribe. At the opening of the third act they are seen camped on the prairies close to the mountains in the "Moon of Flowers." The people blame Natoya for the troubles that have come upon them, but in her complete infatuation for Sumatsi she does not heed their taunts.

During a love scene between Natoya and Sumatsi the magic song of Poia is heard in the distance. Natoya is entranced. A new, pure love for Poia enters her heart and with it comes a sudden feeling of revulsion toward Sumatsi. Poia returns to the Blackfeet bearing the Sun God's message and is welcomed by the tribe as a great prophet.

Natoya, now realizing her own unworthiness, seeks Poia's blessing. Sumatsi comes upon them together and in a jealous rage strives to kill Poia. But Natoya shields his body and in so doing she herself receives a death wound. Sumatsi again attempts to kill Poia, but the heavens open and the Sun God appears. He strikes down Sumatsi with a bright shaft of light and calls Poia and Natoya to the sky. Bearing the dying Natoya in his arms, Poia mounts upward toward the Sun and disappears from sight, all the people kneeling in awe and reverence.

BOSTON'S SEASON OF OPERA NOW ASSURED

Conried's Entire Company
to Appear There Again
This Year.

Arrangement Will Give Geraldine Farrar's
"Home People" an Opportunity to
Hear Her Sing—Eight Performances
During One Week with One Matinee.

BOSTON, Jan. 15.—After threatening never to bring his Metropolitan Opera Company to Boston again, Heinrich Conried has reconsidered and will bring his entire Metropolitan Grand Opera Company to the Boston Theatre, opening April 1 according to arrangements which have been practically completed.

The engagement will have special interest in this city, as it will afford the first opportunity for Geraldine Farrar, of Melrose, to appear before an audience of what may be called her "home people" after her success abroad and in New York. She likely will appear three times, singing the rôles of *Marguerite*, *Elsa* and *Elizabeth*.

The present schedule calls for eight performances during the week, with perhaps an additional matinee. Although the exact repertoire is not yet arranged, it probably will begin with "Faust." It is likely that "Madam Butterfly" will be one of the operas.

The Metropolitan Opera Company was last in this city during the week of March 6, 1905, when the repertoire included nine operas. That visit was especially to present "Parsifal," which had already been presented here in English. Mr. Conried was disappointed at the reception the opera met and announced he would never bring his singers here again unless his expenses were amply guaranteed.

Pittsburg Chorus Plans.

PITTSBURG, PA., Jan. 14.—The Pittsburg Male Chorus, of which James Stephen Martin is the director, has engaged Mme. Marie Rappold as soloist for the concert to be given at Carnegie Music Hall, January 25. It has been decided to give three concerts during the winter. This will be the first time that Mme. Rappold has ever been heard in Pittsburg. More than 100 of the most prominent women of Pittsburg are the patronesses of the coming concert, which will be one of the society events of the year. The sale of seats which began a few days ago indicates that the concert will in every way be a success. This organization is composed of seventy-five male voices.

Gertrude Peppercorn Seriously Ill.

Gertrude Peppercorn, the English pianist, who was to have arrived in America last week, was taken so seriously ill just before she was to sail that she was obliged to postpone her departure. As a result, her January concerts have had to be postponed.

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BOSTON APPLAUDS ITS APOLLO CLUB

Long-Established Chorus has Assistance of Edward Johnson.

Society Extends Already Lengthy Record of Noteworthy Successes—Popular Tenor's Artistic Singing Wins Warm Approval of the Large Audience.

BOSTON, Jan. 14.—The Apollo Club, Emil Mollenhauer, conductor, gave the second concert of its thirty-sixth season, which was also the 193rd concert in its history, in Jordan Hall on Wednesday evening. Edward P. Johnson, the New York tenor, was the soloist, and the Messrs. O'Shea and Drake played the organ and piano accompaniments.

The programme was as follows: Walford Davies, "Hymn Before Action"; "Trust in the Lord," an arrangement of Handel's "Largo"; "Ah, Fuyez" from Massenet's "Manon" (Mr. Johnson); an arrangement of Bishop's "Mynheer Vandunck"; Kremser, "Hymn to the Madonna" (The club and Mr. Johnson); Liebe, "The Chorale of Leuthen"; Riker, "Dearie"; group of songs (Mr. Johnson); Nevin, "The Rosary"; Schubert, "The Almighty" (The club and Mr. Johnson).

It is needless to say that the organization showed the results of faithful and intelligent rehearsal. Its singing was eminently satisfactory throughout, its performance of Kremser's "Hymn to the Madonna" and Riker's "Dearie," with its simply expressed sentiment, being perhaps the most effective of its work.

Mr. Johnson's fine voice and the artistic taste with which he sang made a deep impression. The aria from "Manon" was admirably given, as were also Huhn's "Love's Philosophy" and Smith's "If I Could Steal Your Wings," while it was a pleasure to hear Nevin's "Twilight" sung simply and without the wallowing in lugubrious sentimentalism that is dear to many interpreters of the song.

MRS. FISH TO MR. CONRIED.

Icy Stare Answers His Refusal to let Artists Sing at Musicale.

[From the New York "World."]

Mrs. Stuyvesant Fish gave a dinner and entertained her guests with music on Wednesday night of last week.

"I would like Mme. Louise Homer to sing for me," Mrs. Fish said to Heinrich Conried.

"May I inquire if you have engaged singers from the so-called opera house on Thirty-fourth street?" asked Conried, bowing profoundly.

"There will be," answered Mrs. Fish, frigidly.

"In that case, madame, I regret to say that I will not permit my artists to sing for you," said the Herr Direktor.

Mrs. Fish regarded Conried as indifferently as if he was a spot of paint on his own scenery and remained silent. The consequence was that Mme. Donalda, M. Seveilhac and M. Dalmoires, all from the Manhattan Opera House, entertained Mrs. Fish's guests most admirably.

Noted Organist Passes Away.

YONKERS, Jan. 14.—Bernard E. Johnstone, a well-known composer and the organist of St. Mary's Church, died suddenly, on Friday last, of acute indigestion. Mr. Johnstone had just finished playing the piano at the home of a friend, when he was stricken with paralysis of the legs and a pain in the heart and died within an hour. He leaves a widow and one son.

Boston Symphony Quartette Introduces Kaun Composition



BOSTON SYMPHONY QUARTETTE

Reproduced from a New Photograph. The Organization Consists of Willy Hess, First Violin; Otto Roth, Second Violin; Emil Ferir, Viola, and Heinrich Warnke, Cello

There was a good attendance at the concert of the Boston Symphony Quartette at Mendelssohn Hall, Friday afternoon, for an interesting programme and excellent soloist had been announced, in addition to the four artists of the quartette, who in themselves have always drawn large and enthusiastic audiences.

The novelty introduced to the patrons of the concert was Hugo Kaun's string quartette in D major. Mr. Kaun, now a resident of Berlin, was for some years active in the musical life of Milwaukee and Chicago.

This latest emanation from his pen is a work of serious merit. In some ways it varies decidedly from the quartette form as conceived by former masters. There are only three movements; the first and last are slow, the second lively. While there is a certain lack of plasticity in the treatment and a tendency to melodic output without a definite result, the quartette held the interest of the audience throughout. The last movement is a splendidly conceived, deeply emotional and superbly written piece, in which the part writing is of the

finest description and full of excellent color effects.

Professor Hess and his organization did their best work in the novelty. Breadth of tone and convincing artistry were aided by a deep understanding of the music in securing effects which won warm tributes of applause from the audience. Beethoven's Quartette in F minor Op. 95, was played with power.

Between the two quartettes Mme. von Niessen-Stone sang a group of German songs to a pianoforte accompaniment by Anna Lockwood. The songs—three by Schubert and four by Hugo Wolf—were sung with ripe intelligence and warm temperament, qualities pre-eminent in all the work of this artist, and which stamp a song sung by her with originality. The artist was disclosed as well in the selections, all of which were unhackneyed. They were "Liebeslauschen," "Schwanengesang" and "Liebhaber in Allen Gestalten," by Schubert, and "Wir rief ich denn?" "Wir haben beide lang Zeit geschwiegen," "Sie blasen zum Abmarsch" and "In den Schatten meiner Locken," by Wolf.

MELBA'S SON ARRIVES.

George N. Armstrong Reaches New York with His Young Wife.

Tall, slim, slightly stoop-shouldered, clad in a gray suit and a gray overcoat and with a fine ruby glowing from a gray silk four-in-hand tie, George Nesbit Armstrong, son of Mme. Melba, descended the gangplank of the *Carmania*, Sunday, accompanied by his wife, a daughter of Sir Jocelyn Otway, of Otway Hall, Northumberland.

Mme. Melba was not on the pier to greet her son and daughter-in-law, but several persons whom she had delegated to meet the couple were on hand, among them her private secretaries, Misses Murphy and Moore, and Mr. Heck, of Carnegie Hall.

"Which opera do you most like to hear your mother sing?" young Armstrong was asked by one of the newspaper men at the pier.

He considered a moment, and then said: "La Bohème."

"Have you ever heard her say which one she likes best to sing?"

"No," he said, "I have not." Then he added with a laugh: "She would not sing any that she didn't like."

"Do you sing or play any musical instrument?"

Before he could reply Mrs. Armstrong replied for him. "He does not," she said. "He cannot even play a polyphone."

Mr. and Mrs. Armstrong were driven to Mme. Melba's apartments, at Fifty-ninth street and Seventh avenue, where they will make their home during their stay in New York.

WITHERSPOON GIVES NEW YORK RECITAL

Eminent Basso Entertains A Large Audience in Mendelssohn Hall.

Programme of Songs of Novel Interest Representing Many Different Styles of Composition Arouses Enthusiasm—Arthur Rosenstein the Accompanist.

Herbert Witherspoon can always be relied upon to offer a menu sufficiently spiced with novelty to be keenly relished by the most hardened musical palate. Those who went to his song recital in Mendelssohn Hall, New York, on Thursday afternoon last week with the expectation, prompted by past experience, of being conducted along delightful highways and byways far from the beaten path, had no disappointment in store for them.

The programme opened with Bach's cantata for bass voice, "Amore Traditore," which was followed by Schubert's "Der Doppelgänger" and "An Schwager Kronos" and songs by Felix Weingartner, Max Reger and Christian Sinding, while the third group consisted of French songs, Victor Massé's "L'oiseau s'envole," Koechlin's "Si tu le Veux" and Bizet's "Le Gascon." American composers were represented by Sidney Homer's "How's My Boy?", Frank van der Stucken's setting of Sir John Suckling's old English poem, "Why so Pale and Wan, Fond Lover!" Gena Branscombe's "With Rue My Heart Is Laden," and a setting by Rupert Hughes of Shakespeare's "Truthful Lover." "The Auld Fisher," an old Scotch song, "Meet Me by Moonlight Alone," by J. A. Wade, the English composer, and Hamilton Harty's arrangement of the old Donegal air, "Black Sheela of the Silver Eye," were the closing numbers.

Mr. Witherspoon is a singer whose art is of comprehensive range and consummate refinement. His voice is a basso cantante, rich, resonant, powerful, of wide compass and remarkable flexibility, and he possesses such complete mastery of all details of shading and nuance as, combined with his finely-poised sense of dramatic expression, enables him to make everything he presents a communication of direct and forceful appeal to his hearers.

Among the choicest bits of the afternoon were Reger's "Friede," exquisite in its atmospheric coloring, Weingartner's "Nelken," sung with rare grace, Christian Sinding's humorous and broadly interpreted "Fugue," the delicate chanson from Massé's opera, "Paul et Virginie," and "Black Sheela of the Silver Eye," given in inimitable style. "Le Gascon," a virile, swaggering song by the composer of "Carmen," was an interesting novelty. Koechlin's "Si tu le veux" and the last two numbers of the programme had to be repeated. Arthur Rosenstein played the accompaniments with sympathetic understanding and admirable discretion.

Many Pupils at Boston Conservatory.

Boston, Jan. 15.—The second session of the present school year will open at the New England Conservatory of Music on February 7. The registration during the first session of the year was by many hundreds the greatest in the history of this popular institution. The registration thus far for the second session shows that there will be a still further increase in the attendance during the last half of the year. This pronounced advance in the attendance of the school may well be taken as an indication of its steady advance artistically and that all this reflects the greatest credit on the excellent staff and management goes without saying.



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BOSTON ARTISTS IN CHAMBER CONCERTS

Anna Miller Wood and George Proctor Appear In Tucker Series.

Popular Contralto Sings Numbers by Robert Franz, Augusta Holmes and Manney—Chopin's Sonata in B Flat Minor is Impressively Performed.

Boston, Jan. 14.—The forty-first of the Sunday Chamber Concerts, arranged under the direction of H. G. Tucker, was given in Chickering Hall, yesterday afternoon by George Proctor, pianist, and Anna Miller Wood, mezzo-contralto.

The programme included Chopin's sonata in B flat minor, a nocturne by Grieg, Rubinstein's barcarolle in G minor and concert galop, Victor Staub's "Sous Bois" and Moszkowski's "Spanish Caprice" for piano; while the songs were A. L.'s "There's No Spring But You," Manney's "Transformations," "How Many Times Do I Love Thee" and "Autumn Song," Augusta Holmes's "L'Heure d'Azur" and Robert Franz's "Das ist ein Brausen," "Auf dem Meer," "Frühling und Liebe," "Der Schmetterling" and "Waldfahrt."

Miss Wood, though suffering with a severe cold and hampered by hoarseness, sang with much beauty of voice and with appreciation of the spirit and meaning of her different numbers. Her interpretations were sympathetic without becoming sentimental, Manney's setting of Verlaine's "Autumn Song" and "L'Heure d'Azur" by Augusta Holmes being sung with special charm.

Mr. Proctor gave a convincing interpretation of the Chopin sonata, revealing keen insight into its different moods. His tone coloring in the first movement and the funeral march was particularly effective. The characteristic atmosphere of the Grieg nocturne was admirably reproduced, as was also the case with the Rubinstein barcarolle; while the Moszkowski caprice was played with brilliancy and abandon.

THE BAGBY MUSICALES.

Leandro Campanari Warmly Received at Waldorf-Astoria Concert.

An audience of more than 1,000 persons heard three noted artists, presented by Mr. Bagby, Monday morning at the Waldorf-Astoria. The soloists were Mme. Fremstad, Charles Giliert and Leandro Campanari, the distinguished violinist.

This was Mr. Campanari's first appearance in the Bagby series of concerts, and the enthusiasm with which he was received left no doubt as to the favorable impression he made. His numbers included Lalo's "Andantino," Wieniawski's "Polonaise," and the "Andalusian" and "Spanish Dance" of Sarasate. The depth of feeling, beauty of tone and facility of expression always apparent in Mr. Campanari's performances delighted those who heard him.

Olga Samaroff, the pianist, is telling with much enjoyment an amusing incident which happened a few weeks ago in Trenton, N. J., where she gave a recital.

Mme. Samaroff is usually accompanied by her mother on her travels. The latter had gone into the dining-room of the hotel for her own dinner and to have Mme. Samaroff's sent to her room. The waiter was an old-time dandy, stiff with rheumatism. When he came back to Mme. Samaroff's mother, he said:

"De Madame am a real lady, ma'am, a real lady. She ain't like mos' ob dem show ladies what come heah. She am truly a real lady and come fum de Souf. Whut does she do, ma'am, sing o' dance?"

The Educational Value of Music Interestingly Discussed

Frank Damrosch Outlines His Ideal Course of Study.

The importance of music in modern education—its value as mental training, its position and scope in the home and in the school—was discussed at the last meeting of the Round Table at Columbia University, New York, Tuesday evening, under the title of "Music as an Educational Asset." Prof. Leonard McWhood was to have been chairman, but graciously ceded the duties of introducing the speakers to Dr. Wright when it was found that he could be present.

In introducing Frank Damrosch, Dr. Wright said: "I know of no one more fitted to speak on this subject."

Mr. Damrosch was for many years supervisor of music in the public schools of New York, is at present director of the Institute of Musical Art, and conducts the People's Sight Singing Classes, the Musical Art Society, the Oratorio Society and the Young People's Symphony Concerts. He spoke as follows:

"I consider it an honor and a privilege to speak upon the subject nearest my heart as long as I have worked in the field of music, and yet this privilege has come at a time of so much stress that I feel only too unprepared to address an audience representative of the best intelligence of the city on a subject in which I would like to sound the depths and heights. I have not been able to prepare a set discourse, but will ramble over the field as best I may, and give my views as experience in the practical doing of things has given them to me.

"In putting emphasis on the words educational asset, you must all recognize that music, in the best application of the term, must be educational. Though there are many who look on music as an ear-tickler, whiling away an idle hour, even then it is educational. We cannot listen to music without being raised.

"We assume that all education means a development of man's powers. Those who are familiar with the efforts of modern educators towards realizing ideals, see that we have made wonderful advance, and yet the most advanced plans reduced to practice are but compromise. Education is largely utilitarian in purpose; the most ideal conception we are a long way from reaching.

"Let us review briefly the present courses of study in the public schools. There are the usual English branches, reading, writing, grammar, etc., the sciences, the fine arts, but—look at the proportion. True, certain subjects should receive a larger share of attention. It is the duty of the state to see that its citizens are self-supporting. This is true to a certain extent. The graduates of the public schools are crammed full of certain subjects more or less ill-digested. This is no reflection on the present Board of Education. It is only

ARTISTS IN CHAMBER MUSICALS

Members of Boston Symphony Orchestra Play in New York.

The third of a series of chamber musicals, under the direction of Gustave Frese, was given at Steinway Hall, Friday of last week by members of the Boston Symphony Orchestra; Heinrich Schücker, harpist; Jacques Hoffmann, violinist; Carl Barth, cellist, and Gustave Frese, organist and pianist.

The programme included Saint-Saëns's "Romance" for violin and organ, his "Fan-



FRANK DAMROSCH

One of the Country's Leading Authorities on the Educational Phases of Music. He Spoke Before the Columbia University "Round Table," Tuesday Night

a statement of facts. It is the object of the present school regime to introduce other subjects than the three R's, in order to affect the general development of the child. The children come forth from the schools able to spell—fairly well, able to express themselves—indifferently well, able to cipher with more or less difficulty. In short, there is a very low standard of efficiency due to a multitude of causes. The classrooms are crowded; there can be little individual attention. The inefficiency is explainable, possibly excusable, but what are the results? The boy grows to manhood by way of an office, or handicraft, etc., and does what? Drudges, labors and sees no fruit of his work but what he has on his table and what he has to wear. The shoppirl who, on \$8 a week, dresses in imitation of the woman she waits on is a product of the school system. Her amusement is cheap finery, her idea of a good time a cheap show. Good, as far as she is able to think, but she doesn't know better. I may be considered an idealist, but I propose that the recently called 'fads' be made the foundation of education. The plan is rough and not intended as a model. "On entering school the first thing the child ought to be taught is to see and hear correctly. Can you look at a picture and know what you see? Many of you can, many cannot—I know some of you, so I know.

"The child takes an interest in what is beautiful, so he should be taught by means of the beautiful to look and listen correctly. He should always hear beautiful sounds. The voice of the teacher, so gentle and well modulated, the sounds at home, all influence the child. I will not go into details as to the work to be taken up in various grades, but during the first five years in the common schools nothing but music, physical training, manual training and the three R's should be taught. And music should come first, because it is the easiest way to get at the child. Get a child to sing and he is happy. Therefore, music should come first, and last, and everywhere in between.

"The time now given to music is only

taisie" for harp; Beethoven's Trio in B flat, Op. 97; Alfred Hollins's "Concert Overture" in C minor for organ, and Guilmant's Fantaisie on "Two Christmas Themes," and "Legende et Finale Symphonique" for organ. The numbers were exceptionally interesting and well rendered.

Maud.—"I hear they were simply carried away with Miss Semitone's song last night."

Dolly.—"Oh, no; they walked out of their own accord."—"Sphere."

Waldo S. Pratt Addresses Meeting at Columbia University.

twelve minutes, devoted largely to technical development. That should be the smallest part. Music that appeals to the child should come first, for then you make him happy. Give the child five years of happy school life. Happy school life. Do you know what that means? It means that whatever he does, he does with interest. That, in turn, means that there is no time lost in discipline. The child is naughty when he has nothing else to do, that's when Satan gets in his work. I know some schools where music is allowed a larger place than it is supposed to have, and the results in discipline and the other subjects are appreciable.

"Bring music into the schools and you make a human being able to recognize and love the beautiful. Moreover, his character will be developed, for to recognize the beautiful, develops character. Let the child recognize that the world is beautiful when man permits it to be. Develop his resources and he will never be a beast of burden, no matter how hard he works, for his spirit will always soar, if he has been taught to use it. He may breakfast with Shakespeare, dine with Beethoven, sup with Rembrandt. He has what no money can give him.

"A prominent society woman, who had joined one of my sight singing classes, once said to me: 'You have given me more than I ever had before. I never knew what it was to be really happy before I could sing from notes.'

Professor Waldo S. Pratt of Hartford Theological Seminary, Smith College, the Institute of Musical Art, and former president of the M. T. N. A., was the next speaker. Among other things Prof. Pratt said:

"Sometimes solutions of educational problems seem to work themselves out by a curious logic of events. Such historical demonstrations are often interesting. * * * About twenty years ago, when, as it happened, I first came in contact with the National Association of Musicians, which is the natural forum for the discussion of urgent general questions regarding the status of music, one of the most pressing * * * questions was, 'How are we to secure not only the admission of singing as a study in every primary school in the country, but a uniformly successful method for teaching such singing?' As to securing status for the subject, a campaign of agitation and pressure was deemed advisable by many leaders, and such a campaign was undertaken in some places. As to securing uniformity of system, the air was full of energetic opinions, among which there was at least no lifeless level of uniformity. Now, I do not know all that has happened since, but this much is plain: The 'issues,' as then presented, have quietly disappeared. Rudimentary singing in schools is now so general that its abstract desirability is not often doubted. * * * The old problem of exact method has been swallowed up in a much more healthy questioning as to the nature and value of the results to be expected. It looks as if this particular application of music in general education will become universal in all city schools, and very general in country schools. The reason is that there is more or less instructive apprehension of the truth that singing is analogous with speech as a common function of expression, and, as such, demands educational attention."

An open discussion followed the speeches, but owing to the lateness of the hour only two speakers were heard.

Mme. Pappenheim's "At Home."

Mme. Eugene Pappenheim, the celebrated prima donna and vocal teacher, will give her first "At Home" of the season on Sunday afternoon, January 27, at her residence in West Seventy-eighth street. Mme. Pappenheim will be assisted by her pupils and several distinguished soloists.

Stella.—"Why were you not at the opera?"
Bella.—"I was so hoarse I couldn't talk."

MME.
BEATRICE GOLDIE

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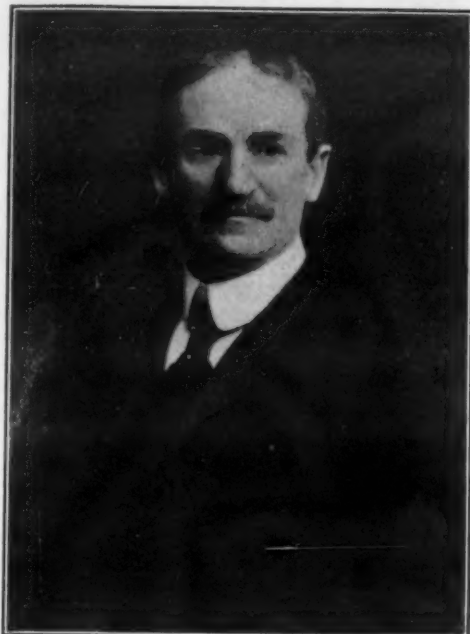
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BUCHHALTER

FEBRUARY, MARCH, APRIL

W. J. Henderson Lectures on Richard Strauss's "Salome" CLEVELAND AUDIENCE WELCOMES HAMLIN



W. J. HENDERSON
Music Critic of the New York "Sun," Who
Lectured in Mendelssohn Hall Last Week

INDIANAPOLIS HEARS "MADAM BUTTERFLY"

Savage's English Production
of Puccini Opera Draws
Crowds.

Elza Szamozoy in Title Role and Joseph Sheehan as "Pinkerton" Win Special Applause—Orchestra, Chorus and Stage Settings also Highly Approved.

INDIANAPOLIS, IND., Jan. 12.—The Savage English Grand Opera Company presented Puccini's "Madam Butterfly" here last evening with Elza Szamozoy in the title rôle, Harriett Behnee as *Suzuki*, Joseph P. Sheehan as *Pinkerton* and Thomas D. Richards as *Sharpless*.

A popular grand opera is as much of an innovation as was "Parsifal" with its dinner interlude—that is, a really grand opera that is really popular. "Madam Butterfly" answers to this description, however, in that at the same time it meets all demands for musical excellence and for music that can be readily grasped and understood.

Elza Szamozoy must be accorded the highest praise. Upon her fell the stress of the entire opera. Graceful, winsome, possessed of a brilliant voice and strong dramatic instinct, she was all that could be desired as *Cho-Cho-San*. In her duet with *Pinkerton*, in the first act, she completely won her audience, and in Joseph Sheehan she had a partner of equal rank, artistically.

Harriett Behnee proved herself to be not only the possessor of a fine contralto voice, but also an actress fully equal to the demands of an exacting rôle.

The orchestra was a typical Savage orchestra. The fifty-seven musicians, under Walter Rothwell's baton, responded to his every desire and made the performance complete. The choruses were splendidly sung, especially the distant chorus beyond the window at which *Cho-Cho-San* watches for the return of her husband.

The scenic display was another feature in which careful attention was given to every detail. The opera demands the best of singers, the best of staging and the best of costuming—and the best has been supplied by Mr. Savage.

The auditorium was crowded and frequent outbursts of applause testified to the audience's approval and enjoyment.

How it Looks in Type.

Thee yowzri spen twith E-e-e, deer Art,
Are razza string of pearl stew me;
I count the mo ver rev ree wunna part—
My row sirree! My row sirree!

E-e-e chow ray purr leech purr lay prair
To fill har tin ab sense rung;
I tell leech be dun two the yend
Dan there across iz zung.

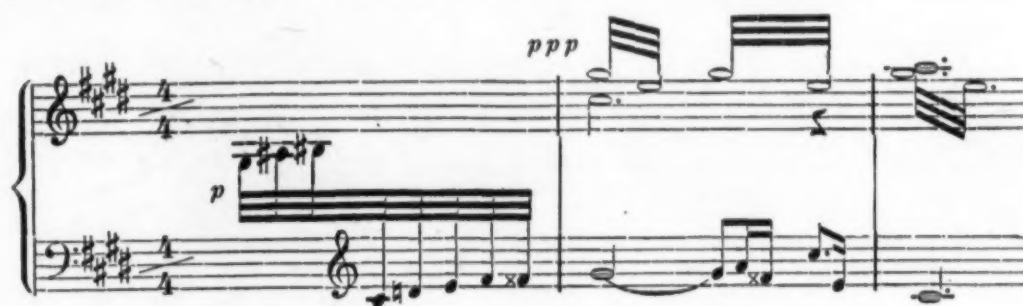
O mem mow reeze that bless sandburr
Nobahr ran gay Nan bit her law
Sigh kih seech bee Dan stry vat lass two
leran
Tewk iss the craw
Sweet! Tar!
Two kih sss! the craw! Sss!
—"Judge."

W. J. Henderson, the well-known music critic of the New York "Sun," gave an illuminative talk on Richard Strauss's opera, "Salome," in Mendelssohn Hall on Wednesday afternoon last week. He was greeted by a large audience representative of New York's musical culture. Alfred Hertz, who will conduct the forthcoming production of the work at the Metropolitan Opera House, rendered him invaluable assistance at the piano, and Lillian Pray, soprano, and Franz Steiner, one of Mr. Conried's new baritones, sang the exacting duet between *Salome* and *Jochanaan*.

Announcing that his text would be found in the fourteenth chapter of St. Matthew's Gospel, Mr. Henderson first read the Biblical version of the Salome story as an introduction to an exhaustive discourse on its connection with the legends of classic mythology, tracing its source to the Medusa fable, and on the many variants of it that have come down to modern readers. Incidentally he mentioned that Strauss has once and for all settled disputes as to the correct pronunciation of the name of Herodias's daughter by making that character in his opera hold the first syllable on a prolonged high A when announcing her identity to *Jochanaan*. His practical illustration of this point appealed to his hearers' sense of humor.

Dwelling on Oscar Wilde's book, which, he said, Strauss had used with scarcely any changes the lecturer called attention to the suggestions the author had taken from Flaubert's "Hérodias," and also to the version used by Massenet for his opera "Hérodiade," produced in 1884, which, in his opinion, was more indecent and shocking than that of the Strauss opera. He mentioned that *Salome* was only fifteen years old at the time of John the Baptist's death, and also pointed out the inaccuracy, historically, of the finale of Wilde's drama, since instead of being killed *Salome* lived to become the wife of one of her uncles.

As for Strauss's music, Mr. Henderson contented himself with a few comments characterizing the different themes, preferring to let it speak for itself in the hands of Mr. Hertz until the scene between *Salome* and *Jochanaan* enlisted the services of Miss Pray and Mr. Steiner. The opening measures of the opera indicate at once the erratic and complex nature of the heroine, if such she may be called.



In striking contrast to this are the straightforward intervals representing *Jochanaan*. Impressively simple, too, is the so-called Christ theme, which is heard whenever *Jochanaan* refers to the Messiah. For the rest, the passionate emotionalism of *Salome's* utterances, and the many sensations of the other characters are represented in ultra-Straussian style. A ludicrous touch of realism is the cry of the peacocks in the woodwind section of the orchestra, for which the composer has written in the score the direction "as shriekingly as possible," and which recurs in derision when *Salome* is killed. The harrowing dissonances of the duet in which the princess confesses her passion to *Jochanaan* and he repulses her and her demand, "Ich will deinen Mund küssen," were too much for the greater part of Mr. Henderson's audience, and the exits were unceremoniously sought.



The Dance of the Seven Veils, which *Salome* performs before *Herod*, was traced by the lecturer to the myth of Istar, the Assyrian Venus, who danced her way through the seven portals of Hades, shedding a portion of her garment at each one, thus earning the distinction of being the originator of all disrobing acts. Reference was made to Vincent d'Indy's "Istar" variations, in which the composer, contrary to precedent, begins with the seventh variation and works back to the simple unadorned theme at the end. Strauss's bizarre music for the dance is almost barbaric in effect.

A comparison once made of Grétry and Mozart was recalled: "Grétry places the statue on the stage and the pedestal in the orchestra, while Mozart places the statue in the orchestra and the pedestal on the stage." While the latter statement was not true of Mozart, Mr. Henderson contended that it is true of Richard Strauss, whose "Salome," which requires an orchestra of 120 players, he pronounced to be not an opera at all, but rather "an orchestral fantasia with a background of explanatory text and action."

VON ENDE'S UNIQUE CONCERT.

New York Artists Heard in Programme
of New and Rarely Heard Works.

Herwegh von Ende, the well-known violinist, gave the first of his third series of concerts of new and rarely-heard works at the American Institute of Applied Music, New York, last Saturday, before an audience that filled every available space.

Mr. von Ende had the co-operation of Cornelius Rübner, pianist, and Modest Altschuler, 'cellist, in a trio by A. Simon, a French composer, resident in Russia. The work, which reveals the strong influence of Beethoven, and is refreshingly free of the decadent traces of the modern school, was interpreted in the masterly manner to be expected of these eminent musicians. Mr. Rübner and Mr. Altschuler also contributed a sonata for piano and 'cello, by Handel, and Eleanor Marx sang a group of songs by Mr. Rübner that showed marked inspiration and originality and scholarly workmanship.

ANOTHER "MME. BUTTERFLY."

Dora de Fillippe Joins Henry W. Savage's
Company in the West.

Owing to the demand for extra performances of "Madam Butterfly," now en-tour, Henry W. Savage has added Dora de Fillippe to the prima donnas, with his production in English of Puccini's fascinating Japanese opera.

Signorina Fillippe will alternate in the title rôle with Mme. Elza Szamozoy, Rena Vivienne, Florence Easton and Estelle Bloomfield. With the addition of Signorina Fillippe, Mr. Savage now has five prima donnas, sopranos, to sing this single rôle, which has proved the most arduous that the Yankee impresario has encountered since he took up the production of grand opera in the vernacular.

Signorina de Fillippe will join the "Madam Butterfly" company next Monday in Chicago, and after witnessing twelve performances of the opera at the Illinois Theatre she will make her début in the title rôle a fortnight later, on the last day of the Chicago engagement.

Popular Tenor Just Returned From Europe Sings In The Armory.

Once More Demonstrates His Right to a
Foremost Position in Ranks of Concert
Artists—Olive Mead Quartette also
Adds to Its List of Successes.

CLEVELAND, Jan. 14.—The third of the Lyceum League series of concerts was given in the Grays' Armory last Thursday, when the programme was supplied by George Hamlin, the eminent American tenor, and the Olive Mead Quartette.

Mr. Hamlin, who has just returned to this country after a noteworthy series of concert successes in Germany, was in excellent voice. His warm, resonant tenor seems to show added breadth and volume at every hearing, while his temperamental spontaneity and remarkable range of resources invariably surprise and delight his listeners. His skill in emotional coloring of tone, his sincerity of sentiment and expression, and his fine poise and sense of relative values make him a singer of consummate artistry. His pure diction, whatever be the language of his songs, is by no means the least of his assets. The group of German *Lieder* he gave on Thursday were specimens of masterly interpretation and exquisite vocal art.

The Olive Mead Quartette showed a broad understanding of its numbers and played with unanimity of purpose and effect, producing a well-balanced ensemble. A quartette by Beethoven was given with admirable discernment and authoritative conception, while Tchaikowsky's Andante Cantabile evoked demands for an encore, to which the quartette responded with a delicate performance of Boccherini's Minuet. The slow movement of Dvorak's "American" quartette was also given.

Lucretia Jones, who played for Mr. Hamlin, proved herself an able accompanist.

TAKES HOLLMAN'S PLACE IN ST. PAUL

Mrs. Hermann Scheffer, a Pupil of
Liszt, the Soloist with Symphony
Orchestra.

ST. PAUL, Jan. 14.—The failure of Joseph Hollman to fulfil his engagement with the St. Paul Symphony Orchestra on January 8 resulted in the substitution at a late hour of Mrs. Hermann Scheffer, pian-



MRS. HERMANN SCHEFFER

One of Liszt's Pupils Who was the Soloist at
St. Paul Symphony Orchestra Concert

iste, as soloist for that occasion. Mrs. Scheffer is an artist in whom St. Paul takes great pride. A young and favored pupil of Liszt during his later years, the influence of the master was impressed upon the susceptible nature of the young girl and lives to-day in her work. She played the Tchaikowsky concerto in B flat minor, Op. 23, No. 1, with the power of a mature conception and ample technique, both vigorous and delicate. Her solos, the Henselt "Larghetto" and Schubert-Tausig "March Militaire," gave scope to her poetic temperament and to her sensibility to rhythmic effects. She was received with enthusiasm and gracefully responded to the applause with two encore numbers.

Why Should We Not Have Home-Made, American Opera?

The Composer of a Native Masterpiece Talks About Himself and His Work.

[From the New York "Times."]

"MANHATTAN cocktail, sir?—or Metropolitan?"

As the bartender spoke he hummed the sword motif from "Siegfried." To such a pass had New York come owing to the plethora of opera and opera houses.

"And not a single, solitary home-made opera!" I soliloquized aloud, as I drank my metropolitan cocktail—a mixture of Italian and French cordials and German bitters invented by Herr Conried. "Alas! Why have we no native school of opera?"

A man at my elbow turned toward me, putting down his glass.

"We have," he remarked.

As he spoke he took a manuscript musical score from under his arm and unrolled it before my eyes. On the title page this was written:

THE RAVEN.

An American Grand Opera in One Act.
The Libretto Based on Poe's Poem of the Same Name.

The Music Composed by
JEREMIAH JINKS,
Composer of "The Last of the Mohicans,"
"The House of the Seven Gables,"
and "The Luck of Roaring
Camp."

"I am Jeremiah Jinks," said the man at my elbow, after I had glanced over the title page. "The Raven" is my musical masterpiece. It is as yet unfinished. I have not worked on it for a week. Alas! And, running his fingers through his hair, which was exuberant and untrammelled, he gazed raptly into the Beyond.

"Why have you neglected your music for a week?" I asked.

"The weather!" cried Mr. Jinks. "Every day has been full of sunshine and blue skies. Now, the keynote, the leit motif of 'The Raven,' is gloom. I must wait for rain, snow, hail, before I can do any of its music. My beautiful 'Nevermore!' motif came to me while I had a toothache. The entrance of the raven, with its weird, insistent kettledrum accompaniment, occurred to me after I lost my new hat in a storm on a ferryboat."

"Let us sit down," I suggested. I was becoming interested. So I ordered a duet of Melba flips brought to a table near by.

"Why have I never heard of you and the American School of Opera?" I asked Mr. Jinks.

"Foreign rivalry," he answered. "The great foreign impresarios in this city have all the money, all the power, all the influence, all the backing of the opera-going classes. Our day will dawn. And in the meantime—here he disarranged his hair again as much as possible—"I shall finish my 'Raven' score, my masterpiece, my favorite child. Shall I give you a description of it?"

Without waiting for my answer he began:

"As I said, gloom is the leit motif. The score is very gloomy. I often weep while playing it over. Here and there, of course, there are moments of gayety, intended as a relief to the painful tragedy of the story. The 'Lenore' motif, though subdued and in



"The Raven" is My Musical Masterpiece"

a measure depressing, nevertheless does suggest a girl capable of smiling without much concentrated effort. Shall I describe the whole work to you in complete and exhaustive detail?"

Again not waiting for my answer—I tried hard enough to give one—he ran on: "The first sound in the overture is a frightful smash on the kettledrum. That gives the atmosphere of the work in a nutshell. Then the 'Nevermore' motif is heard, first on the oboes and strings, then on a lone clarinet outside in the theatre lobby. Then the brasses get at it, and worry it along for ten minutes. 'Yankee Doodle' then bobs up on the French horn, simultaneously with 'The Star-Spangled Banner' on the saxophone, but both are killed, just as they appear on the violins, by a second terrific smash on the kettledrum. Then the curtain goes up."

"The scene is a hall room of the early nineteenth century, situated in Washington, D. C. On the right is a bust of Pallas—soprano. Through the window at the back may be seen the dome of the Capitol. After a few introductory notes on the woodwind a chorus of Congressmen is heard—"

"Why Congressmen?" I asked.

"Most distinctively American chorus conceivable. No villagers for me. They are not only played out, operatically, but absolutely un-American. In the United States there are villages, but no villagers. The Congressmen are supposed to be on their way to a session at the Capitol. They are singing a lovely morning song to a bill for the restriction of immigration. That gives a splendid chance for introducing themes like 'Die Wacht Am Rhein,' 'The Wearing of the Green,' and 'Funiculi, Funicula' on the tuba, the bassoon, and the triangle."

"Presently the bust of Pallas takes exception to some of the remarks of the Congressmen about Greek immigrants, and sings a captivating solo—'The Life of a Bust is Most Unjust'—accompanied by muted French horns and general disorder among the brasses."

"Then 'The Star-Spangled Banner' bursts triumphantly forth on the violins. Follows a terrific smash on the kettledrum. Enter George Washington McAvoy—tenor."

"Who is he?" I inquired.

"The hero. The man called 'I' in Poe's poem."

"But McAvoy is an Irish name," I objected.

"That is why I used it in a representative American opera," said Mr. Jinks promptly. "Please do not interrupt me so much."

I was silent. He resumed his description.

"George Washington McAvoy is very gloomy. He walks about the stage for seven minutes, in silence, accompanied by an awful rumpus on the cymbals. Then he tells Pallas that he is going to pawn her."

"Now comes one of the most beautiful duets in the opera. Pallas steps off her pedestal and slaps George in the face. For fifteen minutes they sing gloomily. Finally he calls her awful names in B flat, accompanied by every bassoon in the place. This is too much for her. She scrambles on her pedestal again, getting the final word, however—the highest note in the opera. McAvoy sits gloomily on a chair."

"Outside the chorus of Congressmen is heard again, legislating happily, in three sharps. A crack on the kettledrum indicates the rap of the Speaker's gavel."

"Then follows an orchestral moment of unspeakable gloom. Enter the Raven—bass."



"Wait for Rain, Snow or Hail"

"Nobody pays any attention to him for a while. He comes forward into the limelight and sings a pathetic solo—'A Raven's Life is Full of Strife.' Then he suddenly takes a flying leap and lands on Pallas's shoulder, where there is a specially prepared platform for him."

"Follows a trio, Pallas swearing in Greek at the Raven, McAvoy requesting both to shut up, the Raven informing them that his life is full of strife and that he needs rest. This is accompanied by heartbroken sobs from the woodwind, and groans from the cellos."

"Then Pallas, in a beautiful solo, requests George Washington McAvoy to throw the Raven out the window."

BOSTON PIANISTE GIVES RECITAL

Antoinette Szumowska Presents Programme of Well-Chosen and Varied Numbers.

Boston, Jan. 15.—Antoinette Szumowska proved to be that rare exception to the general rule of pianists—the artist who knows herself—at her recital in Steinert Hall, Thursday. Her programme, which was refreshingly brief, was divided into three sections of German, Polish and French numbers, only two selections of which were of heavier nature, Mendelssohn's "Variations Serieuses" and Chopin's Sonata in B minor, Op. 58. While in the former the player at times forced her tone, in the latter she was all that was delightful. There were no eccentricities in her performance, no liberties or attempts to sentimentalize. The "Scherzo" and the "Finale" was given in masterly style.

All the grace and charm, the abiding loveliness of Mozart, Mme. Szumowska infused into his "Romanza." In fact it is in works of more intimate appeal, in the lighter and more changeable rhythms that the pianiste is at her best. Ravel's "Jeu d'eau" was a rippling, flashing, sunlit fountain, Debussy's "Dance" was a rebel of light elfin forms.

Paderewski's "Theme Varié" was brilliantly interpreted; so too was Schumann's "Aufschwung," the latter with perhaps a little too much fire.

The audience was large and gave the pianiste the hearty applause she so well deserved.

Kaltenborn Quartette Concert.

Franz Kaltenborn and his three colleagues, who with him make up the Kaltenborn Quartette, had the assistance of Stephanie Verbouwens, pianiste, at their first concert of the season on Wednesday evening in Mendelssohn Hall. Miss Verbouwens, who studied under Professor Marmontel in Paris, played Beethoven's sonata in C minor, opus 30, No. 2, for piano and violin, with Mr. Kaltenborn. The other numbers of the programme were Haydn's quartette in B flat major, op. 76, No. 4, and Rubinstein's quartette in F major, op. 17, No. 3.

Miss Skrecher.—"What sort of songs do you like best, Mr. Suphrer?"

Mr. Suphrer.—"The songs of the seventeenth century."

Miss S.—"How odd! Why do you prefer them?"

Mr. S.—"Because nobody ever sings 'em nowadays."—Cleveland "Leader."

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LARGE AUDIENCE HEARS LHEVINNE

Carnegie Hall Crowded as
Russian Gives Second
Recital.

Rarely Performed Numbers of Beethoven and Brahms Open Programme—Interpretations Free From Trickery—Receives Many Recalls at the Close of Concert.

Carnegie Hall was crowded Sunday afternoon when Josef Lhévinne, the distinguished Russian pianist, gave his second recital. That the programme and the manner of its presentation brought great pleasure to his hearers, was made evident by the spirited applause which followed each number.

At the close of the recital the pianist was recalled four times. He graciously gave encores, as many of the audience crowded about the apron of the stage.

Lhévinne's programme opened with Beethoven's "Eroica" variations and Brahms's F minor Sonata, Op. 5—rather forbidding offerings for a Sunday afternoon audience. To the more seriously inclined, however, the pianist's efforts in bringing forward these rarely performed numbers met with well deserved approbation. His interpretation was absolutely free from trickery or trite methods of obtaining showy effects. It was virile and at the same time deeply poetical playing. In the reading of Beethoven there was again manifest a desire to make the interpretation illuminative rather than showy.

The Chopin etude in D flat major, Op. 25, No. 8, was played with a lightness of touch and a fluency that aroused prolonged applause. This number was repeated. The beauty of tone of the Steinway used by the pianist added much to the effects he obtained.

Other numbers were Chopin's nocturne in B major, Op. 62, No. 1, and his etude in C minor, Op. 25, No. 12; Poldini's etude in A major and "Marche Mignonne"; Scriabine's prelude for the left hand alone and etude in D flat major, Op. 8; Rubinstein's C major etude (false notes), and Godard's "En Route" (Op. 107, No. 12).

HANS KRONOLD'S SUCCESS.

Popular 'Cellist is in Constant Demand
This Season.

Hans Kronold, the well-known 'cellist, will give his second recital at Vassar College within two months, on January 20.

That Mr. Kronold is reaping the results of having won the favor of the concert-going public is attested by the number of engagements he has already filled this season. During the last few weeks he has played in Asbury Park, N. J., Poughkeepsie, Westchester, Pa., Syracuse, Hoboken, Trenton, Brooklyn, Montclair, N. J., in addition to appearing at numerous musicales in New York. The warm praise his playing in Montclair, on Tuesday evening, won him was but a repetition of the opinions expressed by press and public alike wherever else he has appeared.

"I do wish these opera singers would pronounce their words more distinctly. I can't understand a thing they say."
"Don't go borrowing trouble—you're dead in luck! I've read the libretto."
"Town Topics."

Why New York Fascinates Rousseliere

French Tenor Delights in City's Libraries, Art Galleries and Hotels—American Audiences Better Able to Appreciate Artistic Effort, He Maintains.



ROUSSELIERE, the new Metropolitan Opera House tenor, was cosily chatting with his petite wife, in the lobby of the Hotel Astor, one rainy day last week, when a flurry of wind, a dripping umbrella and I entered simultaneously.

"What a day, mademoiselle!" the singer exclaimed. "n'est ce pas?" turning to the little blonde Mme. Rousseliere, who, despite her delicate aspect, evidently steers the matrimonial helm.

In some trepidation I waited for the verdict of Madame on the weather for I felt that the tenor's judgment was not official until ratified by the tiny figure at his right.

Madame.—"Oh, oui, oui. We wanted to go to the Museum of Art this morning, but the weather is so wretched that we must stay at home."

Monsieur.—"Yes, that was a great disappointment. I like to visit the various galleries and museums here so much—you see I paint a little myself."

Madame.—"Oh, mademoiselle, M. Rousseliere is an excellent artist!" An assertion which the swarthy singer waived with many "Non, non's" and hand and head shakings, and affectionate glances at his wife from the corner of his eye.

Monsieur.—"We don't know what to see

first here. Artists who had been here and whom I met before I left for America, said to me that it was the Promised Land of musicians, and they were not mistaken. Since I have been in this country I am—I am—je ne sais—"

Madame.—"We are just like bewitched."

Monsieur.—"Yes, that is it, that is it, je suis comme dans l'enchantement! How could it be otherwise? The public here is the ideal public dreamed of by every artist. It understands what one wishes to express, it is sympathetic, intelligent. One feels that what one is doing is appreciated, that the audience, a new friend, knows the difficulties inherent in our art; that it understands and realizes as unavoidable certain possible weaknesses, and that we try our best to please it. And the city itself! They tell me that in the last few years it has sprung up like magic, that it is totally different from the New York of but thirty years ago. It is wonderful!"

All this with one eye on the little light-haired Madame, who nodded and smiled continued approval.

"The sumptuous hotels, your public libraries, which are the finest I have ever seen, the many theatres, the healthful climate, the comfort that one finds, the beautiful women—altogether the life of freshness and gaiety which I admire so much here—all make New York a most charming place to live in."

"You want to know something of my life? Very simple, mademoiselle, very simple, before I entered the theatre. Until I was seventeen years old I was apprenticed to my father as a mechanic. He was an engineer for the East Algerian Railroad Company. There were twelve children, and I was the youngest. Both my father and mother are living, and are in excellent health still, although the former is eighty-six and the latter seventy-eight years of age. And that is all, although reporters have made such long tales of these few facts."

E. L.

TO TAKE TESTIMONY ABROAD.

Commission Proposed to Hear Ricordi Version of "La Boheme" Case.

Judge Lacombe in the United States Circuit Court on Friday of last week listened to a motion made by former Judge Dittenhoeffer, representing the Ricordi Company of Milan, Italy, asking for a commission to take the testimony of Tito Ricordi, a member of the firm of Ricordi & Co., and Francis Frano, both of Milan, and Benjamin Davis of London. This was a portion of the appeal of the Ricordi firm from the recent decision in favor of Oscar Hammerstein relative to the rights of the production of the Puccini opera, "La Boheme." Following the arguments Lawyer Nathan Vidaver, representing Mr. Hammerstein, announced that he had consented to the appointment of the commission as asked for.

"My client instructs me," said Mr. Vidaver, "to throw no obstacles in the way of the prosecution, but upon the contrary to assist them. Therefore this application, which I opposed solely to protect the legal rights of my client, I am now consenting to."

Sally Schreecher (at the piano).—"I'm afloat! I'm afloat!"
Her Father.—"By Jove! You'd soon be capsized if you were met by such a squall as that."—"Tatler."

TO SWELL MACDOWELL FUND

Cincinnati Club Arranges Concerts to Aid Noted Composer.

CINCINNATI, Jan. 17.—To the Fortnightly Club of this city is due the credit of arranging three musicales for the benefit of the Edward MacDowell fund, to be given on the mornings of January 25, February 1 and February 8, at the residences of Mrs. J. H. Webster, Mrs. H. O. Hatch and Mrs. Dudley P. Allen, respectively.

The fact that some of the finest musicians in the city have contributed their services insures the artistic success of the programmes. At the first concert the Philharmonic String Quartette, Mr. Marcoss, Mr. Heydler, Mr. Dueringer and Mr. Johnston, assisted by Marinus Solomon, piano, will play. The second will be presented by Caroline Harter-Williams, violinist; Mrs. Benjamin P. Bourland, pianist, and Mrs. Ralph Fuller, soprano. The third concert will consist of a revival of Liza Lehmann's "In a Persian Garden," by Mrs. Seabury Ford, soprano; Mrs. Frank A. Seiberling, contralto; Harry Cole, tenor, and Felix Hughes, baritone.

Mother.—"Nellie, why didn't you practice your piano lesson? I said I'd pay you five cents an hour for it."

Nellie.—"Because papa gives me ten cents an hour for whirling around on the stool without making any noise."

KRONOLD ASSISTS BROOKLYN CHORUS

Choral Art Society Gives
Programme of Varied
Interest.

'Cellist Sustains His Envious Reputation With Excellent Performance—James H. Downs Directs Singers—Old and Modern Songs Presented—Max Herzberg Accompanist.

With Hans Kronold, 'cellist, as soloist, and a programme of interesting items arranged by Director James H. Downs, the Choral Art Society of Brooklyn entertained a large audience in Association Hall, Wednesday evening of last week. The presentation was one of the most attractive in the society's history because of the large proportion of pieces of lovely musical quality. Of especial merit were the two Christmas songs arranged by Franz and the "Holy Night" arranged by Frank Damrosch, included in the first group. If there is anything more beautiful anywhere perhaps it is the "In Dulce Jubilo" by Pearsall, which came just before the concert's close.

There were only two large compositions, "Hodie Christus Natus Est" by Sweelinck, the Dutch composer of three centuries back, and a "Sunrise" by Taneyeff.

The programme also included a noble Sanctus and the Benedictus by Piel, and closed with the setting, by the elder Damrosch, of Tennyson's "Ring Out, Wild Bells."

Mr. Kronold sustained the enviable reputation he enjoys in this city as a 'cellist of high rank. His performance on this occasion again gave evidence of his artistry and complete mastery of the instrument he plays. He gave Boellman's "Symphonic Variations" and Popper's "Hungarian Rhapsody" besides two encore numbers. Mr. Kronold deserves the applause that followed his offerings. Max Herzberg accompanied him most acceptably.

ROW IN MAENNERCHOR.

Brooklyn Director Resigns After Being
Ordered From Meeting.

At a meeting of the Richard Wagner Männerchor held on Wednesday of last week, at Bossong's Hall, Brooklyn, Peter Boehner, an active member of the society, contended that the musical director, Robert Kramer, had no right to be present at the meeting, as he is not a member. On a motion made by Mr. Boehner it was decided to exclude Mr. Kramer. The musical director, however, did not feel inclined to leave; he stated he had a perfect right to be present at all the meetings of the society. The president of the society, Hermann Dubois, was finally forced to interfere. He asked the director to withdraw.

Mr. Kramer left the room. A few minutes later the director sent in his resignation. It was accepted at once and a committee consisting of Alfred Semm, Peter Boehner, and F. L. Wuehler was appointed to look around for a new musical director. As the society has an assistant director in William Feix, the committee was given two months' time to find another conductor.

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LARGE AUDIENCE AT MONTREAL CONCERT

Symphony Orchestra Under J. J. Goulet Presents Programme of Varied Interest.

MONTREAL, Jan. 11.—The Montreal Symphony Orchestra, J. J. Goulet conductor, resumed its series of concerts yesterday afternoon in the Academy of Music before a large audience that appreciated the performance immensely. The opening number was Rossini's Overture to Guillaume Tell, conducted by Mr. Goulet in a spirited manner. Then came Schumann's Symphony No. 2, Op. 61; the Adagio expressivo was given with great depth of feeling, a comprehension rarely attained by the band and well sustained sonority. The Menuet des Follets from Berlioz's "Damnation of Faust" and Thomas's Mignon Overture completed the programme of the orchestra.

The soloists on this occasion were Miss Perley, soprano, and Percy H. Woodley, baritone. Miss Perley has a voice of remarkable sweetness, under good control; the flower song from Gounod's "Faust" brought her a well merited encore. Mr. Woodley was evidently suffering from a bad cold but managed to pull through without any serious mishap. He is one of the best liked singers of this city, his voice has a good range, is very evenly balanced as well in the upper as in the lower registers and of most pleasing quality. He, too, had to respond to an encore.

Marie Hollinshead, Charlotte Maconda and Edouard Dethier the violinist, all of New York, will be heard with the Symphony Orchestra later.

MONTREAL, Jan. 15.—Coming attractions in this city number such promising events as a return visit of our good friend Anton Hekking, the cellist, who will be the first outsider engaged by J. J. Goulet's Sol-feggio classes at the Monument National, February 25. Another artist who is sure to draw an unlimited number of hearers is Mme. Schumann-Heink, March 25. Marie Hall, Pol Plançon, Gertrude Peppercorn, are also down on the list of future attractions.

MONTREAL, Jan. 15.—Dr. Charles A. E. Harriss, director of the McGill University Conservatorium of Music, announces the two concerts of his Philharmonic Society, with the assistance of the Pittsburgh Orchestra, on Monday, January 28 and Tuesday, January 29. The appearance of Emil Paur is always hailed with delight in this locality; his annual visit here is due to the spirit of enterprise displayed by Dr. Harriss.

According to a story which is interesting whether true or not, Charles M. Schwab, the steel king, became a multi-millionaire because he was able to play the piano and lilt a song inoffensively, if not artistically.

Mr. Carnegie's attention was brought to Schwab when he was but a lad of eighteen years. Mr. Carnegie was then living at Braddock, near his mills. It was ever a rule of Carnegie to have a report of every

department submitted to him at the close of the day.

One evening Schwab went to Carnegie's house with the report, and Schwab, it appears, looked more at the big piano than at Mr. Carnegie. The steel king asked the young man if he could play, and as an answer Schwab went to the piano and started in. He forgot all about Carnegie, who was laid up with a bad ankle, and burst into song. Carnegie kept him playing and singing two hours, and the next day sent word to Jones to send "that young fellow" up each evening with the report.

And so in the course of years Schwab was made superintendent of the Homestead Steel Works, becoming one of Mr. Carnegie's young partners.

HARTFORD HEARS EMILIO DE GOGORZA

Noted Baritone Gives Programme of Unfamiliar Songs in Connecticut City.

HARTFORD, Jan. 15.—Eighteen songs should be generous fare, but the audience which listened to Emilio de Gogorza, last week, at Unity Hall, was not satisfied until the singer had added three encores.

The programme, which was made up almost entirely of songs unknown to the Hartford musical public, contained selections in French, German, Italian, Spanish and English.

Mr. Gogorza's voice is a baritone of power and sweetness of tone. His enunciation is delightful, his mastery of dramatic effect, splendid. In every number of the long and difficult programme the singer was heard with appreciation and complete enjoyment by the audience. The songs which proved most popular were "La Partida" and "El Celoso" by F. M. Alvarez. Both had to be repeated. They are typically Spanish and were given with all the grace of delivery and varied expression of which Mr. Gogorza is master.

An air from Gluck's "Iphigénie en Tauride," Handel's "Where'er You Walk," Goring-Thomas's "The Viking's Daughter," Cesar Franck's "Le Mariage des Roses," Widor's "Le Plongeur" were all equally enjoyable and served to show the best qualities of the singer's style.

Quest For a Russian Pianist.

When the illness of Ossip Gabrilowitsch left the Cincinnati Symphony Orchestra without a soloist for its Friday and Saturday concerts, Frank van der Stucken sent a hurry call to New York for a Russian pianist. Alexander Scriabine, the composer-pianist, stepped into the breach and on a few hours' notice started for Cincinnati with the score of his own concerto, which he introduced to New Yorkers at the last Russian Symphony concert, in his grip. Chicago will next hear Mr. Scriabine, who will then return to New York to give a second recital, devoted to his later compositions, in Mendelssohn Hall on Wednesday evening, January 30.

Musician's Scientific Discovery.

ST. LOUIS, Jan. 14.—John Berlien, a musician residing at No. 2740 Chippewa street, this city, has perfected a process for hardening copper. He expects to win the \$100,000 prize offered by the Government for the discovery of this process.

TALKS ON BUFFALO ORCHESTRA CONCERTS

Mrs. Evelyn Choate Gives Series of Instructive Lectures with Practical Illustrations.

BUFFALO, Jan. 14.—Mrs. Evelyn Choate has been giving a series of talks preparatory to the five orchestral concerts of this season in Buffalo. She not only gave a helpful analysis of the works played, with emphasis upon the themes, which she played sufficiently to make them familiar, but also



MRS. EVELYN CHOATE

She Has Been Giving a Series of Lectures on the Orchestra in Buffalo

described the various orchestral instruments, exhibited some of them, told where they are located on the stage, and in every way covered enough ground, both verbally and by musical illustration, to enhance greatly the understanding and pleasure of those who attended the orchestral concerts.

Mrs. Choate has studied abroad with Siloti and Monod. While in Geneva, under the latter's instruction, she translated from French into English the preface and other reading matter in the latest edition of violin classics which Henri Marteau has edited.

Mrs. Choate is also known as a successful Buffalo teacher. Among her pupils is Miss Kathryn McCarthy, a young woman who herself is at the head of a class of sixty pupils.

MISS SCHNITZER'S RECITAL.

Young Pianiste Repeats Former Success at Second Concert.

BOSTON, Jan. 17.—Germaine Schnitzer gave her second recital at Jordan Hall Saturday afternoon before an audience

which was justly both large and enthusiastic, for the young pianiste has undeniable gifts.

The same qualities which pleased at her last concert were in evidence. Her powerful tone, the beauty of her touch in softer passages, her excellent technique, her youthful fire and abandon won her many recalls. Mendelssohn's "Variations Serieuses," Schumann's "Carnival," Chopin's "Waltz" in A flat and his "Nocturne" in D flat were excellently rendered, but the star number on the programme was Liszt's "Hungarian Rhapsodie" No. 9. There was a rhythmic sweep, an irresistible onward rush that carried the audience away with it. Miss Schnitzer gave two encores, a "toccata" by Paradis and a morceau by Marmontel.

RUBINSTEIN CLUB'S THIRD MUSICALE

Helen Scholder, Adah Campbell Hussey, Adolph Adolphé and Marie F. Hoover the Soloists.

The third musicale of the Rubinstein Club, Mrs. Harry Wallerstein, president, attracted a large audience to the Astor Gallery of the Waldorf-Astoria in New York on Saturday, January 12. The soloists on this occasion were Helen Scholder, cellist; Adah Campbell Hussey, contralto; Adolph Adolphé, baritone, and Marie F. Hoover, pianiste.

The audience was liberal in its applause and gave frequent expression to its appreciation of the various performances. Mr. Adolphé sang the Vision Fugitive from Massenet's "Hérodiade" in an artistic manner, and was later heard in a group of songs by Schumann and Brahms.

Helen Scholder, although only ten years old, shared in the honor of the occasion by performing three cello numbers with a maturity of conception and a facility of expression that astonished her hearers. Miss Hoover, who recently returned from Paris, where she had studied diligently, entertained the club members with a spirited rendition of a group of piano numbers by MacDonald, Strauss and Moszkowski. Miss Hussey sang delightfully songs by Herman, Henschel, Strauss and Woodman, and Mme. Marie Cross-Newhaus, chairman, completed the programme by reciting anecdotes of famous musicians. The accompanists were Bertha J. Kleman and Elizabeth Ruggles.

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Dear Sir: Enclosed I send you German postal order for amount of subscription and renewal of your MUSICAL AMERICA.

The unusual wealth of musical news items contained in your paper have been a source of much profit to myself and a co-terie of Americans living here, who look to me for musical news from the United States. In fact, most of the members of the Opera here are reading my copy of your paper with much interest, as they are an inquisitive lot concerning music in America.

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tique Viols and Clavichords—His Re-
cent Musicales.

Boston, Jan. 14.—Arnold Dolmetsch, who has rediscovered for his generation in England and in America the old instruments of the sixteenth, the seventeenth and the eighteenth century, from the virginals and the viols through the clavichord and the harpsichord; who has found and transcribed the music that the composers who knew and loved them wrote, and who, with his wife and his pupils, has played them, so that the sound seems their true, reanimated and alluring voice, has settled in Boston. He came hither last Spring to experiment, with the co-operation of the Chickering, in the making of new viols and new clavichords that should keep all the fineness and the sweetness of the old. The experiment has come to a gratifying issue and long before local audiences had heard him and some of his pupils and companions in concerts of archaic music upon these old instruments.

Mr. Dolmetsch's new work in America this season interests pianists quite as much as it does violinists, as may be seen from the fact that at his art exhibition there are shown three clavichords just made under his direction. While the pianist never gets on the same affectionate terms of familiarity with his instrument that the violinist does with his violin, and perhaps has a feeling more nearly akin to that of the conductor for his orchestra, yet the clavichord possesses those qualities that encourage and demand a feeling of intimacy that the piano can never induce.

At a recent musicale given here by Mr. Dolmetsch, he played some preludes and fugues of Bach and did some extemporizing which showed in all its delicate beauty the exquisite tone of the new clavichords. The proverbial silence "until you could hear a pin drop" was intensified by the listening audience. Aside from the reproduction of the classical old music as it was intended to be played and was played for a long period this new musical movement has a most significant import, and that is, instead of the present-day musician's cry of "more power," the motto shall be "more music."

Geraldine Farrar has a photograph of Lilli Lehman, inscribed as follows:

"My Dear Geraldine—Accident gave you a beautiful voice, musical talent and intelligence. Rooting in your innermost soul and in a sound body, this seed corn may grow into a beautiful plant, if you nurse it with patience and love.

"Geraldine, above all, be very severe with yourself. Use the pruning knife freely, wield it with a true aim to kill off parasites. If you follow my advice you may live to see the tree radiating in beautiful form, in strength and loveliness.

"Remember kindly the teacher that loved you so well.

"LILLI LEHMANN."

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Organized Fine Orchestra in Albany

Frederick P. Denison Built Up
Strong Organization at the
State Capital.

ALBANY, Jan. 5.—Frederick P. Denison, one of Albany's foremost musicians, and for ten years conductor of the Albany Orchestra, is arranging for the midwinter concert of this organization, of which every one in this city is justly proud. Mr. Denison began his musical career when very young, and after the completion of his musical studies in New York returned to his home in this city. He has been organist of the Emmanuel Baptist Church, of the Temple Beth Emeth and at the present time is serving in the same capacity at Trinity Methodist Church. But it is his identification with this orchestra, composed of Albany musicians, amateur and professional, that has won for him the greatest admiration from not only the people in his home town, but from musicians in this vicinity. From a very small number of men under the strict discipline of Mr. Denison the orchestra has grown until it now numbers sixty in its personnel.

Although the Spring concert is planned to show the wider outcome of the Winter's work, the midwinter concert which is to take place on January 30, at Odd Fellows Hall, is an event of importance. Elsa Fischer, violinist, will be the assisting artist, and the programme by the orchestra will include numbers by Massenet, Elgar and Thome.

The success of the Albany Orchestra led to the formation one year ago of a similar organization in Schenectady, known as the



FREDERICK P. DENISON

Conductor of the Albany Orchestra and One of
the City's Leading Musicians

Symphony Orchestra. This body has a personnel of fifty men, and on February 14 will give a concert at the Van Curler Opera House, Schenectady.

ST. PAUL ORCHESTRA MANAGER RESIGNS

Lack of Harmony Between Mrs. Snyder
and Board of Directors Prompts
Her Action.

ST. PAUL, Jan. 7.—Mrs. F. H. Snyder has sent in her resignation as manager of the St. Paul Symphony Orchestra.

For some time Mrs. Snyder has felt that she was handicapped in her management of the business affairs of the orchestra by the varied views as to soloists, etc., held by the members of the board of directors and the conductor.

If Mrs. Snyder persists in her unwillingness to continue longer at the head of the orchestra's business affairs, that organization cannot fail to suffer. She has never accepted any compensation for her services, working always for the musical good of the city and the furthering of a project that has been very dear to her—the project of seeing St. Paul enriched by a symphony orchestra of good standing and achievement.

Mme. Rappold's Cousin Sings.

Ottilia Rappold, a cousin of Mme. Marie Rappold, was one of the soloists at a concert given in the Waldorf-Astoria, New York, on January 11. She sang, among other numbers, Victor Herbert's "Cupid's Dream" in a manner that won the immediate favor of her auditors. Miss Rappold is a pupil of Rose Stange.

SCHUMANN-HEINK SINGS IN UTAH

Noted Contralto Charms Musical
Audience in Salt Lake
City.

SALT LAKE CITY, Jan. 15.—Unbounded enthusiasm greeted the recent appearance in this city of Mme. Schumann-Heink. The auditorium of the First Methodist Church was crowded to the doors with an audience made up largely of singers and students, anxious to benefit by the incomparable art of the great contralto.

The programme was varied and of popular character and included selections from Rossi, Franz, Schubert, Hugo Wolf, Liszt, Schumann and Brahms, closing with the solo of *Fides* from the prison scene in Meyerbeer's "The Prophet." The last named was the gem of the evening. Again and again was the singer compelled to return and acknowledge the enthusiastic plaudits of the audience. During the evening she gave as an encore the drinking song from "Lucretia Borgia," which the audience demanded a second time.

Madame Schumann-Heink's accompanist is Helen Schaul, who was likewise cordially received and made a favorable impression in selections by Liszt and Grieg.

Child (pointing at conductor).—"Mama, why does he strike that woman?"

Mother.—"But he is not striking her." Child (pointing at singer).—"Then why does she screech so?"—"Musik für Alle."

MEXICO'S MUSICAL PROSPECTS BRIGHT

Government Sends Young
Men Abroad to Pursue
Studies.

Editor of Newly Established Music Publication in Southern Republic Gives
Survey of the Current Season there—
Artists Who are Prominent.

Dr. J. H. T. Stempel, foreign representative of the Cable Company, piano manufacturers, and editor of the newly established "Mexico Musical," a Mexican music journal, was in New York last week and talked interestingly of musical development in the Southern Republic.

"Everything combines to make Mexico a musical nation," he said, "the charm and beauty of that incomparable country, the intelligence of the people and their history. It is the land of artists and its proper and national art is music.

"We have many artists of talent. One of them is Richard Castro, a famous pianist and Mexico's greatest composer. His first opera, 'The Legion of Rudel,' was performed in the Government Theatre, and \$40,000 was spent on the scenery and costumes alone. Salvadore Perez, composer of many charming bits of light operatic music, is another clever musician and pianist. In Mexico there is a master of the viol d'Amour, Maurice Meerloo, who was born in Holland and has been in Mexico City for two years. He is the conductor of the German Choral Society, the Orchestra Club, the Germania, and professor of vocal culture at the German College. Louis G. Saloma is one of Mexico's distinguished violinists and director of the famous Saloma Quartette. He is an artist of originality. There are many others.

"The Government encourages music and sends several young men to Europe every year for musical education. We have been enjoying a season of Italian opera at the Hidalgo and Orrin Theatres that has been very successful. Italian music has found in our Republic a most encouraging support. The appearance of the Spanish diva, Maria Barrientos, was enthusiastically received."

In speaking of his new paper Dr. Stempel outlined its policy by saying that he purposed giving the history of music of all nations of the world, beginning with the ancients; short biographical sketches of famous composers, musicians, artists, etc., with special attention to Mexican talent; musical and theatrical notes from all nations, and descriptions of the greatest factories of pianos, organs and other musical instruments.

When the Flonzaley Quartette played in East Orange before one of that town's women's clubs, a week or so ago, something happened to the electricity just as they were playing the second movement of the Dvorak Quartette, Op. 61, in E flat. The Flonzaleys went right on as if nothing had happened. The hall remained in total darkness for several minutes, and when it lighted up again the audience behaved as never before in the history of music in East Orange. People waited in the hall and insisted on shaking hands with the players as they rushed to catch their train back to town.

TOWNSEND H. FELLOWS

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NEW YORK, SATURDAY, JAN. 19, 1907.

Musical America has risen to chronicle the national endeavor, the national work in music, and to establish a principle, the principle of honesty and justice in musical journalism.

If there is any doubt as to New York's liberality in patronizing the opera, these figures may be of interest: On the night of Melba's debut the audience at the Manhattan numbered 4,100; Eames's re-appearance at the Metropolitan attracted 4,000 persons, a total attendance in both houses of 8,100. The receipts for these performances aggregated more than \$22,000, of which Mme. Melba received \$3,000 for her services.

A STRIKING CONTRAST.

One of the most interesting items of news that has reached this office during the current week is that concerning the proposed production of the late Prof. John Knowles Paine's opera "Azara," by the Cecilia Society in Boston.

This composition results from ten years of work by the dean of American composers. It is a native product and cost its author thousands of dollars.

It is an unfortunate commentary upon the patronage of music in this country that "Azara" could not be given during the composer's lifetime; that even now it may be given only in concert form. In a single night New York city alone spent \$22,000 to hear "La Traviata" and "Tosca" performed. The profits were divided, to a large extent, among European singers. The money went to those who take from rather than give to the cause of American music.

The contrast presented is significant. It shows just how far America is willing to go to encourage native effort in music. Little wonder that foreign artists rest languidly in the soft cushioned chairs of our palatial hotels and confide to interviewers the great esteem they have for American audiences! Little wonder they pay their tribute in the shape of glowing praise for the American appreciation of music!

But the work undertaken by B. J. Lang and the Cecilia Society of Boston is deserving of all the more praise in view of such conditions. The fact that this admir-

able organization will perform "Azara" assures a production that will do justice to the composer's efforts.

A POPULAR OPERA DREAM.

There has been under consideration a plan to give a number of experimental performances on Tuesday and Friday evenings at the Metropolitan Opera House, at prices usually charged for seats in the Broadway theatres. If these performances made a popular appeal it was proposed to make them a permanent feature of the opera season. The plan is to make the casts for the operas include the minor and younger singers of the company and to occasionally introduce one of the more advanced students of the opera school.

But it is not likely that this idea will be put into practice this season. It is doubtful that it will be tried for many years to come. To begin with, the Metropolitan management does not seem disposed to venture into schemes that do not offer an assured and considerable profit. Secondly, Mr. Conried has had too many cares, including an energetic rival and a violent attack of sciatica, to concern himself with projects intended to bring good music closer to those who want it but cannot afford to drain their purses in obtaining it.

EXAMINATIONS IN MUSIC.

The London "Musical Standard" of a few weeks ago contained an article on the use and influence of examinations in music, a subject that has provoked more or less discussion among the musicians of this country in recent years.

Dealing first with the university degree of Doctor of Music, the writer, after referring to several features of the "evolution leading up to the present exhaustive examination for those who would possess the distinction," remarks that "the influence of the degree is unbounded; it has provided food for emulation, has led to a general expansion of thought regarding a subject so full of beauty, and has moreover created a wholesome respect for British music the world over."

It is scarcely probable that the latter part of this statement will pass unchallenged by the average American reader, for, while the benefits to be derived from such a course as that prescribed by the English universities are not to be gainsaid, at the same time the British composers that have of late years succeeded in attracting attention and commanding respect and interest outside of their own country are those whose works bear the least impress of the trammels of rigid academic training.

It must be admitted that even the most pronouncedly individual talents should be conducted along the straight and narrow pathway and kept within its bounds for a certain length of time, at least, but the dangers of laying too much stress upon examinations for their own sake have long been evident to the progressive mind.

The love for degrees innate in our English cousins has been a stumbling-block to many a promising young talent, which, if it had not been a prey to the inbred idea of the necessity of being able to write a train of letters after one's name in order to command respect, and had had the courage to be itself despite the displeasure of "recognized authorities" likely to be thus incurred, might not only have done much to broaden the scope of the British school of composition, but also have given expression to a message of universal import, for music, as has been well said, is a universal language. True, there are several English composers of the day who have successfully withstood the danger of becoming "dry-as-dusts," to use Carlyle's word, and have evolved strong personalities, in one or two cases, such as that of Sir Edward Elgar, for instance, achieving world-wide distinction; but the fact remains that the value of degrees *per se* has until recently, at any rate, been unduly emphasized.

Referring to local examinations, the writer goes on to say that they possess

"the felicitous trait of thoroughness and solidity. In certain cases the work is so outlined that the pupil is automatically—if we may be allowed to use the expression—supplied with the course which might be most fittingly adopted. The technical proficiency found in students of the present day, culminating in a good percentage of instances to their eventual transition to the ranks of efficient performers or teachers, is largely due to the influence of examinations; thus is the benefit conveyed from one generation to the next; thus is our national system of music advanced. Experimental at the outset, examinations have proven themselves indispensable, tested by time and results."

Here again the expressions of approval seem rather extreme, for is it not true that many young students develop into merely mechanical performers through having their course "automatically supplied" them?

The spirit of emulation begotten of examinations cannot be decried, nor can the necessity of having them to establish relative standards be ignored, but the wise teacher will not allow a pupil to lay stress upon them at the expense of musical personality, which, it is to be feared, happens not infrequently both in England and our own country. After all, the world does not care whether or not an artist has passed a prescribed examination. It is what he can do, and not what degrees he has, that establishes his position.

Some Grand Opera Pests.

[From the New York "Telegraph."]

Here's where we suggest the immediate founding of a Society for the Suppression of Grand Opera Pests. Although their name is legion and there are numberless divisions and subdivisions, under four chief heads, these terrible menaces to music lovers can all be tabulated.

First and worst, the iron-handed palm whacker whose uproarious and reverberating applause ruins Bonci's last golden "La Donna e mobile" top note or Melba's "Caro Nome" cadenza with enthusiastic disregard. Next and almost worst are the late comers and early goers. No sooner have you settled down, after an agonized half hour of bustling, panting late arrivals, to snatch a few moments of divine melody than a rustling, scraping, scrambling exodus begins.

And last, but by no means least, there is the perpetual cougher. Why, oh, why, will well developed cases of bronchitis and whooping cough insist on turning an opera house into a sanatorium?

Some years ago, after the regular Italian opera season had ended at the Academy of Music, New York, that building became a sort of trying-on arena for would-be prima donnas and tenors. One day during the open and shut interim between the seasons, Max Maretzek met the tenor Adams and Madam Pappenheim.

When the tenor said, "Congratulate us, Max; we have just leased the Academy for classic operas—no candy rot for us," the impresario replied:

"I wish you great success; but tell me your proposed repertory."

To this Adams responded, "'Antigone,' 'Orfeo,' 'Iphigenia,' 'Sapho,' 'Alceste,' etc." Maretzek suavely said, "That is magnificent; but do me a favor as an old and experienced friend. Give the 'Trovatore' once each week in order to pay salaries."

This advice was not followed, and very soon the Academy was again for rent.

Christine Nilsson, the prima donna, then in the height of her fame, was singing in opera at San Francisco, where the fashionable residents invited her to a reception. There she was introduced to Anna Bishop, the great cantatrice.

"I am delighted to meet you," gushingly observed Nilsson, "for I barely remember hearing your charming voice at Stockholm forty years ago."

"Yes, my dear," returned Madam Bishop laughingly. "Is it not delightful to possess such a memory, for we both were children then?"

She.—"Isn't it lovely? I never did hear such delicious music. So tender, so plaintive, so refined, so soul-possessing."

He.—"I'm delighted to know you're such a music lover; but this is nothing to what you will hear when they have got through tuning their instruments."

Poor thing. How was she to know that this tuning wasn't a fugue or a sonata or a gavotte or a something or other?—Boston "Transcript."

Boston Office Address Changed.

The Boston office of MUSICAL AMERICA is now located in Room 1001, No. 120 Boylston street.

PERSONALITIES.



CARMEN SYLVA

Carmen Sylva.—Carmen Sylva, Queen of Roumania, is an enthusiastic musician. M. Dinico, the noted composer, is represented in the above photographic reproduction, accompanying her during her morning practice.

Bauer.—Harold Bauer will return to this country for another tour next season.

Strauss.—Richard Strauss has lately composed a "Badenchor" which requires no fewer than three choruses and two orchestras.

Lambert.—Alexander Lambert, who has not played in public for some years, will return to the concert platform at the next concert of the Marum Quartette, to be held in Cooper Union, on Thursday, January 24.

Miles.—Gwyllim Miles's present tour of the Middle West includes about twenty-five cities in which he is giving recitals and appearing in concerts. He will return to New York in the early part of February.

Farrar.—Geraldine Farrar gave proof of her versatility as a musician at a recent Bagby "musical morning" at the Waldorf-Astoria, New York, when she played her own accompaniments for two extra songs she had to add to her programme numbers.

Vigna.—Arturo Vigna, who conducts the Italian operas at the Metropolitan Opera House, has been ill at home with a bad case of grip. He is said to have caught cold since the removal of the orchestral screen, which protected the men in the orchestra from draughts.

Sassoli.—Ada Sassoli, the young Italian harpiste who appeared at the Manhattan Opera House concert on Sunday evening, is a protégée of Mme. Melba, who "discovered" her several years ago in Bologna. Miss Sassoli was then only fourteen. Melba took her to London and arranged a concert that netted her \$4,500.

Jomelli.—Oscar Hammerstein specially engaged Mlle. Jeanne Jomelli, the dramatic soprano, for the part of *Donna Elvira*, at the special performance of "Don Giovanni" at the Manhattan on the occasion of the farewell of M. Renaud. Mlle. Jomelli is a pupil of Hermann Klein, and was last year a member of Heinrich Conried's company. She appeared as *Elizabeth* in "Tannhäuser," and *Donna Elvira* in "Don Giovanni."

Bloomfield-Zeissler.—Mrs. Fannie Bloomfield-Zeissler's return to the concert stage, after an absence of two years, has been most heartily welcomed by her great number of admirers in all parts of the country where she has been playing with the greatest success. Her Eastern tour will begin the end of the month, when she will be heard in both orchestral concerts and recitals. As usual, she will make only one recital appearance in this city and that on January 26 in Carnegie Hall, the size of her audience having outgrown the Mendelssohn Hall, where all of her previous recitals have been given.

Ormsby.—Louise Ormsby, the popular soprano, is an example of an American girl whose success started with her European debut. It was in Paris that she was first heard professionally. Her success was immediate. After Paris came London, where the enthusiasm which always greeted her was equally great. In Belfast and Dublin the large audiences which applauded so warmly were sufficient testimony to her thorough artistry. Since she has been in America triumphs have crowded thick and fast. She has sung in all the important cities of the country, as well as in smaller towns, and with all the noted musical organizations.

BOSTON'S ORCHESTRA PLAYS IN WASHINGTON

Warnke Takes the Place of
Adamowski Who is
on Sick List.

Glazounoff Symphony Proves to be Most
Interesting of Numbers Offered by Dr.
Karl Muck—Goltermann Concerto Given
by 'Cellist—Mrs. Roosevelt Attends.

WASHINGTON, Jan. 14.—Every seat in the house and practically all the standing room was occupied at the third concert of the Boston Symphony Orchestra, Wednesday of last week.

The orchestra has been facing a series of mishaps. Dr. Muck was unable to conduct the rehearsal and concert of the orchestra in Boston on December 28 and 29. The soloist on that occasion was Timothee Adamowski. Last week Dr. Muck had recovered from his cold and was at the conductor's desk, but Mr. Adamowski was too ill to play, and was replaced by the 'cellist, Heinrich Warnke, who gave Goltermann's concerto. The remainder of the programme was devoted to Glazounoff's Fifth Symphony and Elgar's overture, "In the South."

By far the most interesting number of the afternoon was the Glazounoff symphony. In its last movement marched wild defiance of conventional rhythm and accent, where syncopation crowded upon syncopation and lawlessness ran rampant. The second movement, "Scherzo," was full of sparkle and the bright quiver of sunbeams. The "Andante" was of a quiet, meditative loveliness.

It is said that the Elgar overture was conceived on a glorious Spring day in the Valley of Andora, and that it is meant to suggest the joy of living in a balmy climate under sunny skies; and yet nearly half of it sounded frigid. Aside from the descriptive aspect of the music, it was an interesting example of Elgar's style.

The Goltermann concerto was perhaps the least interesting work on the programme. Mr. Warnke played admirably, and Dr. Muck was never more active in the pursuit of perfection.

Mrs. Roosevelt entertained a box party, and many well-known society women and musicians were in the audience.

WASHINGTON AUDIENCE HEARS MME. NORDICA

Cordial Reception for Brilliant Soprano
At Concert in the
Capital.

WASHINGTON, D. C., Jan. 14.—Mme. Lillian Nordica, assisted by Charles Anthony, pianist, and E. Romaine Simmons, accompanist, made her long-awaited appearance in concert here in the National Theatre last Thursday. The fervor of Washington music lovers was at its height, and the result was that the playhouse was crowded by a cultured audience.

Mme. Nordica gave, in all, eleven programme numbers and, in response to the enthusiastic applause, added three encores. Among the most enjoyable of the offerings were Liza Lehmann's "Titania's Cradle," a group of three French songs and Grieg's "In Kahne" and Richard Strauss's "Cacilia." In the Strauss song she reached the climax of the afternoon.

During her visit in Washington Mme. Nordica was a guest of the Austro-Hungarian Ambassador, Baron von Hengelmüller, and the Baroness von Hengelmüller.

WHITNEY TEW GIVES RECITAL.

Song Cycle by Fairbanks Presented in
Boston for First Time.

BOSTON, Jan. 14.—H. Whitney Tew gave a strong recital in Jordan Hall last week, when he offered a programme of wide range and interest.

The opening number was Handel's familiar aria "O, Ruddier Than the Cherry," which was followed by Martini's "Plaisir d'Amour" and numbers by Mozart, Bach, Richard Strauss, Henschel, Loehr, Thomas and Lehmann. A novelty was Fairbanks' cycle "A Soul's Tragedy." Byron Hughes was a commendable accompanist.

MME. NIESSEN STONE SINGS IN CANADA

Large Audience Entertained by Artiste
in Montreal—An Unusual
Programme.

MONTREAL, Jan. 15.—One of the most delightful recitals in years was given last week under the auspices of the ladies' morning musical club, when Matza von Niessen Stone rendered a programme as unusual as it was interesting.

This is the first time that Mme. Stone



MME. VON NIESSEN STONE
Her Recital in Montreal Marked Her First
Appearance in Canada

has sung here, and while reports of her exquisite art had reached this city, the large audience was really unprepared for the degree of pleasure which it was to derive from the concert. Not only is her personality charming, and her voice warm and richly colored, but her interpretation, the vivid thought that brightens every phrase, makes each song perfect of its kind.

Of especial charm were Loewe's dramatic setting of "Der Erlkonig" and his "Die Pfarrjunferchen." A group of Schubert songs was beautifully sung. The Wolf selections which closed the morning left nothing to be desired.

Mme. Stone came to New York last October from Dresden, to join the staff of the Institute of Musical Art.

MR. SHERWOOD'S TOUR.

Well-Known Pianist Returns After
Appearances in the South.

CHICAGO, Jan. 14.—William H. Sherwood, the pianist, has returned from a tour through the South. His appearances everywhere were marked by enthusiastic audiences, who manifested their appreciation of his art.

Mr. Sherwood gave recitals in Memphis, Tenn.; Little Rock, Ark.; Ardmore, I. T.; and El Paso, Texas. He also gave lecture recitals at a number of schools, including the Industrial Institute and College, Columbus, Miss.; Meridian Female College at Meridian, Miss.; Normal School, Norman, Okla.; Texas Presbyterian College, Milford, Texas and Switzer College at Itasca, Texas.

Hahn Quartette Concert.

PHILADELPHIA, Jan. 14.—The second concert of the Hahn Quartette was given at the Haseltine galleries on Chestnut street, Wednesday evening. The Beethoven Quartette, C minor, op. 18, No. 4, and a Tchaikowsky number were rendered artistically. Perley Dunn Aldrich sang several songs acceptably, being accompanied by the strings; Camille W. Zwecker played his ninth Quartette assisted by the violin, viola and cello. There was a good attendance.

A. H. E.

Martin Goudek's Many Engagements.

Martin Goudek, whose exceptional baritone voice has placed him in high favor in musical circles, has sung at numerous concerts and musicales all over the country this season, with gratifying success, and is still booking new engagements. When not appearing in concerts he devotes his time to his many pupils.



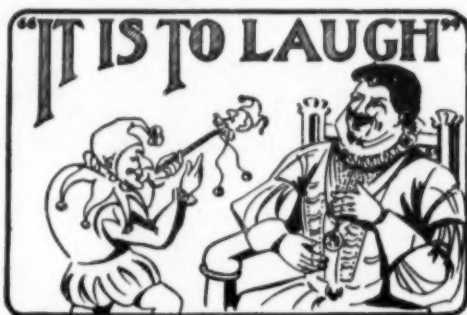
ROSENTHAL Uses the Weber

THE musical season of 1906-7 in the United States is made notable by the return, after eight years of absence, of that giant of the pianistic world, Moriz Rosenthal.

The piano chosen by the great Rosenthal to be the medium of his wonderful art is the WEBER

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Katherine (at the musicale) — "She plays entirely by ear."
Kidder — "It's a pity she's so deaf."

"Did the audience applaud when Mrs. Hytone sang?"
"No, when she stopped singing." — The "Bohemian."

A — "Bad acoustics in this hall, don't you think so?"
B — "Now that you mention it, I smell it, too." — "Etude."

"Dis, I beliebes, am Madam Screech, de black Patti?"
"Well, sah, an' who am you?"
"Mistah Yallermoke, de coon Caruso."

A newspaper man in Dahomey,
Was somewhat perplexed in his dome. He
Had written a pome
Where he spoke of "Salome,"
And somebody said 'twas "Salomé."
—New York "Mail."

A "New-rich" came to a teacher to ask the price of piano lessons for her daughter. When it was named she said: "That is very expensive; does it include the black as well as the white keys?" — An incident in Leschetizky's Career.

"When he gets a chance to stand up and sing to an audience he seems to be perfectly happy."
"Not perfectly happy. He can't help

wishing that he was part of the audience, so that he might applaud himself." — Exchange.

First Girl — "It must have been a terrific noise when the auto exploded in front of your house."

Second Girl — "Didn't hear it. You see, our 'opera class' was meeting at my home and we were taking up Wagner." — Springfield "Daily News."

Mr. City Boarder was being entertained by his rural sweetheart.
"Do you play and sing 'When the Cows Are in the Corn,' Miss Milkyweigh?"
"Lord bless you, no!" she ejaculated; "I get the dogs and chase 'em out." — Harper's Weekly.

Joe — "I'm afraid Miss Hinton doesn't appreciate my company."
Fred — "What reason have you for thinking such is the case?"
Joe — "Why, every time I call she plays 'Home, Sweet Home' on the piano before I have been in the parlor ten minutes." — "Punch."

Miss Romancie — "Oh, I just adore music."
Old Baldie — "You play, I believe?"
Miss Romancie — "Play and sing both. What sort of man ought a woman who loves music to marry?"
Old Baldie — "Well — er — really, I can't say — a deaf one, I suppose." — London "Tit-Bits."

"Henry, do you remember what kind of a dress Mrs. Scantily wore at the opera last night?" asked Mrs. Smithers.
"Where?" asked Smithers.
"At the opera."
"Yes, but where did she wear it?"
"At the opera, I said twice."
"Yes, yes, I understand," said Smithers, impatiently, "but where was the dress with relation to the person of Mrs. —"
But Mrs. Smithers, highly indignant, had left the room. — Kalamazoo "Telegraph."

BISPHAM

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SCHUMANN-HEINK ENCOURAGES SINGER

Famous Contralto Hears Young Salt Lake Girl and Gives Her Kindly Advice.

SALT LAKE CITY, Jan. 13.—Martha O'Connor, a pupil of Charles Kent, and an aspirant for honors as a vocaliste, is re-joining in having sung before Madame Schumann-Heink and also in having received much gratifying commendation from that source.

Miss O'Connor, who is a telephone girl at the Knutsford, was the object of much attention from the famous singer who was a guest of the house during her stay in Salt Lake.

The young girl had always wished to have some one of renown criticise her qualifications as a vocaliste, so when she had mustered up her courage, she asked for the long-sought hearing and had her request granted.

"I entered Madame Schumann-Heink's presence with considerable timidity," said Miss O'Connor, "but she had taken quite a fancy to me, apparently, and, noticing that I was somewhat flustered, told me to sit down and talk a few minutes. Then she gave me so many words of encouragement, discussing musical matters, and career for girls in the musical world, that I soon felt at home.

"After hearing me sing she commended my voice, said it was of very strong timbre, that I sang naturally and only needed cultivation to achieve the success that I would secure if afforded the proper advantages.

"She urged me to study Mendelssohn and Wagner closely, and also to learn French and Italian, in conjunction with my musical studies, and said that if I would agree with myself to work hard I could not fail."

Miss Cottlow's Tour.

Augusta Cottlow, the distinguished young pianiste, has left for an extended tour of the Middle West and South. One of the important engagements on this tour will be with the Chicago Orchestra on January 22, when Miss Cottlow will play the Liszt A major Concerto. She will also appear before many prominent colleges. Miss Cottlow is a special favorite with educational institutions, as her work is a great inspiration to students. In every instance there has been a request for the MacDowell Sonata Tragica, with which the gifted young artiste made such a pronounced success in New York recently.

The formal opening of a Bach Museum in Eisenach, the birthplace of the great master, will take place next Spring. It will begin with a Bach festival, lasting probably from May 22 to 25.

SINGER DIES OF BROKEN HEART.

Broken Promise Said to Have Caused Chorus Man's Death.

Giovanni Tosi, a veteran chorus singer of the Metropolitan Opera House, was buried in the Actors' Fund plot in Evergreen Cemetery last week. He had been ill for a long time. There was nothing especially the matter with him; he just wasted away, died of a broken heart, the physicians say.

His last words, according to the nurse, were: "Tony, how could you do it?"

Other members of the chorus who know well the story of the singer, declare that "Tony" is the name of a musician in the Metropolitan orchestra who was a boyhood companion of Tosi in Naples.

Tosi was fifty-seven years old and had a family in Italy. For thirty-seven years he had been a traveling minstrel and chorus singer. For several years he had traveled to America to sing in Mr. Conried's chorus. Then came the organization of the Chorus Singers' Union, the strike and the lockout. When Tosi returned to America early this Fall he found his position filled. For weeks he had been forced to live almost penniless.

But it was not the penury that hurt the aged singer, according to his friends, it was the broken promise of his boyhood companion, who with the other members of the orchestra had signed a contract with Mr. Conried and had broken their promises to aid in obtaining the reinstatement of the chorus people.

CONCERTS AT GREEK THEATRE.

Dr. Wolle Prepares Notable Works for Spring Programmes.

OAKLAND, CAL., Jan. 13.—The Spring series of symphony concerts by the University Orchestra under the direction of Dr. J. Frederick Wolle, will open February 28 in the Greek Theatre, followed by symphony concerts upon the following dates: March 14, 28, April 11 and 25, and May 9.

Dr. Wolle will introduce a number of novelties during the series and will present some of the best compositions of the modern composers.

Prominent soloists have been secured, the orchestra has been augmented and rehearsals have already commenced.

Romance in an Opera Company.

HACKENSACK, N. J., Jan. 14.—William Goodman Stewart, head of the Stewart Opera Company, and Hattie Cecile Fox, a niece of Della Fox, were married here Wednesday by Justice M. W. Heath. Mr. Stewart is thirty-six years old, while his bride gave her age as nineteen. She comes from St. Louis, where she met Mr. Stewart during the World's Fair and became a member of his company.

Building Up a National Music

Individuality in a composer, and not the use of folk songs, is, according to Henry T. Finck, the only way to build up a truly National music. If we seek to develop an American branch of the art we must look for *individuals* of real creative power. There is scarcely a trace of German folk song in Wagner, yet he is great and distinctively German, because he is a great German *individual*. Chopin, Grieg, Dvorak, are looked upon as voicing the spirit of their respective countries, but it is not because they used the folk songs of Poland or Norway or Bohemia that they succeeded in obtaining the effects which they did, but because they expressed their own powerful personalities.

The experiments of Mr. Edward MacDowell and of Anton Dvorak in using the Indian and negro melodies as the basis for a National music are cited by Mr. Finck as examples of misguided effort. He thinks that MacDowell's "own creative imagination would have easily yielded melodies more beautiful in themselves and more readily adapting themselves to thematic elaboration and orchestral coloring" than the folk songs upon which he built his "Indian Suite." In "The Outlook" (New York, December 22) Mr. Finck points out the position MacDowell took after having made attempts to use the Indian material:

"It is significant that the experiment of blending red and white music was never repeated by him (except in a short piano piece, 'From an Indian Lodge'—one of the 'Woodland Sketches'—in which original and aboriginal strains are commingled). He never indorsed the view—of which Harvey Worthington Loomis and Arthur Farwell are at present the most eloquent exponents—that a great American temple of music might and will be built with Indian songs as the foundation stones. Nor has he ever countenanced the widely prevalent opinion that negro melodies form the only other possible basis of a distinctively American school of music. Dr. Dvorak adopted this view when he first came to New York as director of the National Conservatory; but subsequently he abandoned it. It is unquestionable that the negro has received credit for things that are not his. What is really unique in his music is an inheritance from Africa, wherefore it can not be made the basis of an American school of music; while the rest of what is usually regarded as negro or plantation song is partly a crazy-quilt made up of patches of tune from the stores of European nations (for the negro is as imitative and quick as a mocking-bird), and partly the voice, or the echo, of the individual genius of Stephen Foster, a writer of true American folk songs, the best of which are equal to any German, Italian, French, Irish or Russian folk music."

"Foster's songs are unmistakably American—unlike any European folk songs. If an unknown one from his pen should come to light, say, in a remote Turkish village, an expert would say to himself, 'That's American, that's Foster.'"

Besides Stephen Foster, the only other real *individual* whom America has produced, Mr. Finck seems to imply, is Edward MacDowell. He represents our "art music," this critic avers, "as Foster represents the folk music." To quote further:

"I would recognize a new piece of MacDowell's anywhere, as I would the face of a typical American girl in any part of Europe. It is unlike the music of any European master, and it has on every page the stamp of his individuality as unmistakably as every two-cent stamp has the face of Washington. To be sure, there are European influences perceptible in it. But the foreign influence in his compositions is less pronounced than it is, for instance, in the works of Handel, Gluck and Mozart, who nevertheless remain Germans. What constitutes nationality, musically speaking, is very difficult to say. There is an impression that melody is the Italian element in music, harmony the German. But the greatest melodists that ever lived were Schubert and Wagner, and the greatest harmonists, apart from Bach, Wagner and Schubert, are the Polish Chopin, the Hungarian Liszt, and the Norwegian Grieg."

QUAKER CITY CRITIC IN THE LIME-LIGHT

Declares Philadelphians Have Found Their Orchestra Superior to the Boston Symphony.

PHILADELPHIA, Jan. 14.—The music critic of the Philadelphia "Item" has placed himself in the centre of public attention by declaring that the people of this city have discovered that the Boston Symphony Orchestra is inferior to the Philadelphia Orchestra. In his criticism of last week's concert, he says:

"There is no use attempting to deny that the Boston Symphony Orchestra has not improved under the direction of Karl Muck, and 'The Item' believes that the organization will be better without him."

"In the first place the performance of such a monstrosity in music as Jan Sibelius's 'E Minor Symphony,' which was heard for the first time in Philadelphia, was a great mistake. Those who heard the same composer's confused and tedious 'The Swan' last week by the Philadelphia Orchestra were partially prepared for the horribly impressionistic and noisy 'E Minor Symphony' at the Academy of Music, last evening."

"The Boston Symphony Orchestra is inferior to the Philadelphia Orchestra. The people have discovered this."

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THE N. Y. WORLD, Dec. 8:

All that has been said by the London critics of the present fulfillment and future promise of Francis Macmillen as a violinist was justified last night at Carnegie Hall when the young artist made his debut before a New York audience with the New York Symphony Orchestra.

Mr. Macmillen has already "arrived." He is the virtuoso. Whatever breadth of interpretation or depth of comprehension time may bring it will be only in the development of a temperamental technique which are rarely satisfying.

Gifted with a personality which is poetic in the extreme the young man brings to his bowing not only the fire and enthusiasm but the beauty of youth. The slender figure, immet with grace, the dark introspective eyes and waving brown hair should bring him the homage of a Faderewski.

His delicacy of coloring, his certainty of touch, the impetuosity of his bowing, which in the Paganini Concerto in D major was so amazingly shown, places him at once in the front ranks.

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CONRIED REVIVES MEYERBEER OPERA

"L'Africana" Given with Olive Fremstad in the Title Role.

Uneven Performance Arouses Little Enthusiasm Despite Efforts of Capable Artists in Leading Parts—Caruso Vocally Effective As "Vasco di Gama."

ONE WEEK AT THE METROPOLITAN

Wednesday, Jan. 9—"Romeo et Juliette;" Miss Farrar, Mme. Jacoby; MM. Rousselière, Plançon, Journet, Simard, Mühlmann.
Friday, Jan. 11—"L'Africaine;" Mmes. Fremstad, Rappold; MM. Caruso, Stracciari, Plançon, Journet, Mühlmann, Baro.
Saturday, Jan. 12, Matinée—"Lohengrin;" Mmes. Eames, Kirkby-Lunn; MM. Burrian, Goritz, Blass, Mühlmann.
Evening—"La Damnation de Faust;" Miss Farrar; MM. Rousselière, Plançon, Bégué.
Monday, Jan. 14—"Tannhäuser;" Mmes. Eames, Fremstad, Alten; MM. Burrian, Van Rooy, Blass, Reiss, Mühlmann.
Wednesday, Jan. 16—"Pagliacci;" Miss Alten; MM. Caruso, Scotti, Reiss, Simard. Preceded by "Haensel und Gretel;" Mmes. Manfeld, Alten, Homer, Weed; M. Goritz.

The only novelty of the week at the Metropolitan Opera House was the revival of Meyerbeer's "L'Africaine," or, as it is called in Italian, in which language it was sung on Friday, "L'Africana."

To say that the artistic results were satisfactory would be exaggeration, for many ragged edges betokened lack of sufficient rehearsals, and in the whole performance, conducted by Arturo Vigna, there was little vim or force. This offspring of Meyerbeer's creative genius seems banal to modern ears, which renders it all the more imperative that, if produced at all, it be given with the utmost care, and in a spirit of enthusiasm. Some of the principals in the cast worked hard against existing difficulties to infuse life into the performance and make it interesting, and at times they succeeded.

Olive Fremstad appeared for the first time in the rôle of *Selika*, which she sang with fine dramatic intensity, though at times the range of her voice was severely taxed. Mme. Rappold's clear, fresh voice was heard to advantage in the music of *Inez*. Mr. Caruso had a congenial part in *Vasco di Gama*, singing with his well-known opulence of tone, though failing to attain great heights dramatically. Particularly effective was his "O, Paradiso." Mr. Stracciari was the *Nilusko* and Mr. Plançon an imposing *Don Pedro*.

Women Give Orchestral Concert.

Boston, Jan. 16.—The Boston Orchestra this week gave the third concert in the Boston Lyceum course, arranged by George W. Britt. The orchestra is made up of women, all of whom are proficient performers. Belle Yeaton Renfrew is the conductor. A varied programme was presented.

William Lavin, the popular tenor will sing in "The Messiah" at St. Thomas, Ontario, January 29, and will give a song recital at Olivet College, Olivet, Mich., February 6.

AMERICAN COMPOSITION INTRODUCED BY BOSTON SYMPHONY ORCHESTRA

George W. Chadwick's Symphonic Poem "Cleopatra" Presented to New York Audience by Dr. Karl Muck at Carnegie Hall Concert.



GEORGE W. CHADWICK

American Composer Whose Symphonic Poem, "Cleopatra" was Performed by the Boston Symphony Orchestra in New York Last Saturday

The concert of the Boston Symphony Orchestra in Carnegie Hall, New York, last Saturday, was notable for the presentation of a new and meritorious American composition, a symphonic poem, "Cleopatra," by George W. Chadwick. The remainder of the programme was devoted to familiar numbers, including Sir Edward Elgar's brilliant but too extended overture, "In the South"; Georg Schumann's "Variations and Double Fugue on a Merry Theme" and Wagner's "Rienzi" overture.

Mr. Chadwick's "Cleopatra," which was first played at the Worcester Festival of 1905, is one of his most recent as well as one of his most ambitious works. In going to the story of Antony and Cleopatra Mr. Chadwick has taken a theme that has many allurements and many possibilities in the delineation of character, of passion, and of incident. He has used these rather as poetic hints than as outlines to

be definitely followed in the music, which shows forth the characters of the voluptuous Egyptian Queen, and of the Roman warrior, the death of the ill-fated Antony, and the lament of Cleopatra, and their burial together in one grave. Many of the themes are unimportant of themselves, without deep musical significance, the most striking and characteristic as well as the most plastic being those attributed to Cleopatra, languorous and passionate. There is much highly colored and bold orchestration. One of the most successful episodes is at the very beginning, when the music echoes the plashing waters through which Cleopatra's voyage is made.

The work received an enthusiastic and painstaking performance that put everything in Mr. Chadwick's score in its finest aspect. It was the first time that Dr. Muck has performed here a work by an American composer, and the appreciation and devotion that were given to it by conductor and players alike were most grateful.

"RIGOLETTO" SUNG BY NOTABLE CAST

Melba, Bonci and Renaud in Production at The Manhattan.

Great Soprano Makes Second Appearance at Mr. Hammerstein's Opera House and Many People are Unable to Gain Admission—Week's Record.

ONE WEEK AT THE MANHATTAN

Wednesday, Jan. 9—"L'Elisir d'Amore;" Mmes. Pinkert, Trentini; MM. Bonci, Seveilhac, Gilbert.
Friday, Jan. 11—"Rigoletto;" Mmes. Melba, Severina, Zaccaria; MM. Bonci, Renaud, Arimondi, Mugnoz.
Saturday, Jan. 12, Matinée—"Aida;" Mmes. Russ, di Cisneros; MM. Bassi, Ancona, Arimondi, Mugnoz.
Evening—"Carmen;" Mmes. Bressler-Gianoli, Donalda, Trentini, Giaconia; MM. Dalmores, Renaud, Gilbert, Mugnoz.
Monday, Jan. 14—"Faust;" Mmes. Donalda, Giaconia, Lejeune; MM. Dalmores, Arimondi, Ancona.
Wednesday, Jan. 16—"Don Giovanni;" Mmes. Russ, Donalda, Gilbert; MM. Bonci, Renaud, Gilbert, Brag, Mugnoz.

Friday of last week was a gala night at the Manhattan Opera House. Verdi's "Rigoletto" was the bill, with Mme. Melba, Mr. Bonci and Mr. Renaud in the leading rôles. The result was that the house was sold out and the box office closed long before the performance began, and speculators outside were reaping immense profits on admission tickets. So great was the crush inside that part of the railing on one of the staircases was torn away, and seat-holders downstairs were compelled almost to fight their way through the crowd of standees.

The rôle of *Gilda* afforded Mme. Melba a fitting vehicle for the display of her chaste beauty of voice and impeccable artistry. Her duet in the first act, with Mr. Bonci, who was in his best form, will long be remembered by Friday's audience. The soprano's performance of the "Caro nome" aria was of astonishing brilliancy, while Mr. Bonci's "La donna mobile" was sung with all the charm and finesse the patrons of Mr. Hammerstein's opera house have learned to expect from this masterly artist.

Mr. Renaud repeated his impressive impersonation of the court jester, Mr. Arimondi was heard to fine advantage as *Sparafucile*, while the smaller parts were, in most cases, satisfactorily cast. Mr. Campanini was, as usual, an unimpeachable conductor.

The revival of Rossini's "Il Barbiere di Siviglia," advertised for Monday evening, had to be postponed at the last minute owing to the hoarseness of Mme. Pinkert, who was to have sung *Rosina*. "Faust" was given, instead, with Mme. Donalda as *Marguerite* and Mr. Dalmores as *Faust*.

Arnold D. Volpe announces three concerts at Carnegie Hall by the Volpe Symphony Orchestra of eighty pieces. The first concert will be held on February 10 and Anton Hekking, the German, cellist, will be the feature. The second concert will be held on March 3 and Ossip Gabrilowitsch, the Russian pianist, who is a warm friend of Mr. Volpe, will be presented. The third concert will be held on April 14.

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William Harper, the prominent basso, has just completed a tour of the West. Opera, oratorio and song afforded a varied means for the exploitation of Mr. Harper's gifts, gifts as varied as his repertoire. His tour started on December 4, in Jersey City, after which his brilliant success was followed by a series of other triumphs. On December 6, in a performance of "Lohengrin" in New Haven, his presence, the power of his interpretation and finish of his style gave the audience great pleasure. Two recitals, at Granville, O., December 10, and Delaware, O., December 11, showed his refinement of taste and his sincerity in interpreting the smaller forms of musical composition. His singing of "The Messiah" in Canton, O., was epoch making in the history of oratorio in that city.

He repeated the work and the success in Moline, Ill., on the 20th, and in Chicago at the two concerts of the Apollo Club, on the 25th and 27th. One unique feature in Mr. Harper's interpretation of Handel's great work is his rendering of the famous "Why Do the Nations," which he takes at unusual tempo, but carries through brilliantly to the end. It is a striking and original reading of the number and never fails to evoke storms of applause. His recital in Newark, O., was the most delightful, according to the local critic, of any ever given in that city.

Miss Farrar's Fate Here and Abroad.

Edward Ziegler, writing in the New York "World" of last Sunday, asks some pertinent questions concerning Geraldine Farrar's fate in this country.

"Has Miss Farrar suffered by her over-praise from Berlin, or has she been so petted there that this shows in her every action? The public refuses to answer, also does it refuse to applaud wildly," declares Mr. Ziegler. "Must Miss Farrar mend her operatic ways, or will the public come to her terms and her feet? The latter is most unlikely, for the weeks of the opera season that have elapsed have not recorded any great warmth on the part of the public for this singer; so Miss Farrar, in all probability, will have to readjust herself and to begin founding her artistic reputation in this country just as though she had not earned a warehouseful of laurel leaves abroad. The New York public has its whims and its pets, and you never can tell what it is going to do nor whom it is going to like. This constitutes one of the elements of chance in this expensive gamble of purveying grand opera to the ears of the New York public."

MUSIC TEACHER'S PLIGHT.

Miss A. S. Kain Lost all Night in Mountains Near Paterson, N. J.

PATERSON, Jan. 14.—Lost all night in the Preakness Mountains, above Paterson, Miss A. S. Kain, a music teacher, living in West 40th street, New York, reached the home of Mrs. Mary Sauer, a farmhouse on the Pompton Road, early Friday morning. Mrs. Sauer was shocked at the condition of her strange visitor. Miss Kain, who is about thirty years old, was exhausted, her clothing and shoes were tattered, and her feet and body were badly bruised.

The injuries were caused by falling over boulders and tramping through dark ravines in the mountains. Miss Kain was on business in Midland Park and had difficulty in finding those she wished to see. After wandering about for some time she was unable to make her way back to Midland Park. She tramped through the mountains all night searching for a house, but was unsuccessful until daylight. She said she must have tramped at least fifteen miles.

CHANGES IN CHURCH MUSIC.

Tali Esen Morgan Institutes a New Order in Brooklyn.

BROOKLYN, Jan. 15.—Tali Esen Morgan, director of music at the Baptist Temple, has made some important changes in the service for the coming year. Heretofore, one of the four divisions of the chorus, numbering nearly fifty voices, was off duty each Sunday. The entire choir could not be heard therefore except on Christmas and other special occasions.

Now the entire choir is given its vacation on the first Sunday of each month, and for the remaining three the full chorus can be heard. In place of the choir Mr. Morgan will use his temple orchestra of thirty-five pieces with prominent soloists. The experiment was begun last Sunday, and was voted a great success.

One hundred new voices are, moreover, to be added at once to the choir. Mr. Morgan has arranged to meet all new applicants on Saturday evenings from 7:30 and 8 o'clock at the temple.

Miss Ford Plays in Brooklyn.

Rose Ford, the talented violinist, was one of the soloists at a musicale given under the auspices of the Applied Arts Association, Thursday evening, at the home of Eugene V. Brewster, No. 71 Midwood street, in Brooklyn. Miss Ford's offerings consisted of "Zigeunerweisen" by Sarasate; Humoresque by Dvorak; Melodie by Tschaiowsky, and Mazurka by Wieniawski.

Safonoff Pleads for Evening Clothes For Musicians at Matinee Concerts

An interesting question concerning the dress of musicians at afternoon concerts has been raised by Wassily Safonoff, who is conducting the Philharmonic Society concerts. He is heartily in favor of a change of prevailing customs as a matter of comfort and convenience for musicians.

At the St. Regis Hotel, recently, while rehearsing with Mme. Nordica for her concert in Carnegie Hall, Mr. Safonoff gave voice to his objection to instrumentalists as well as conductors in America being forced to appear at afternoon concerts and musicales in frock coats.

"Now understand me," said the Russian conductor, "I am merely expressing my own views on the subject. I do not wish to cavil at any of the charming customs you have here in New York, nor do I desire to revolutionize any of your ideas of dress, but for the sake of comfort and convenience why cannot the musicians and those who lead them in concerts given in the daytime appear at these affairs in evening dress, as in all of the European cities?"

"A dress coat is by far the neatest apparel a man can wear, and for a musician quite the most comfortable. A frock coat to a musician who has to use both of his

arms is about the most inconvenient thing one can imagine.

"In a dress coat a conductor can use his arms with ease and comfort. Just so with any of the men who play string instruments. When they are in frock coats they feel utterly ill at ease, but once they get into an evening coat their movements are free and they feel comfortable. Often during my afternoon concerts I conclude the final numbers with my coat and waistcoat almost wet with perspiration, and when I go out into the open air am most liable to catch a severe cold. Just so with male singers, and in fact every one who takes part in an afternoon concert."

Then, to illustrate how uncomfortable and ungainly a frock coat is for a conductor leading his orchestra, Mr. Safonoff raised his broad shoulders as though making an upward movement with his baton. Immediately the collar of his coat rose half way to the top of his head, while the back of the garment bulged out, giving the conductor the appearance of having a hump on his back.

"I could give many illustrations," he added, "showing how utterly uncomfortable it is to conduct an orchestra in a frock coat, and I am sure every conductor and instrumentalist in America will agree that the evening coat should be worn by musicians at concerts given in the daytime as they do at those given at night."

Urge Soldiers to Study Music


A plea for vocal as well as instrumental military music has recently been made by Surgeon-General Evatt, of the British Army, who at a recent meeting at Aldershot urged strongly that soldiers should be taught and encouraged to sing, not only for the moral effect of the music, but as a beneficial physical exercise, and as a recreation. At the same meeting Dr. Arthur Summerville, inspector of music of the Board of Education, delivered an address in which he said that nothing trained men to work together better than music. Says "The British Medical Journal" in a report:

"In Japan this was thoroughly understood, and all youths of the fighting class were bred to singing and music. It balanced in the mind the physical training of the body and was a source of strength. In England generally there was an immense revival of the art of music. He (Dr. Summerville) advocated that the Scotch regiments should learn their own songs, the Welsh theirs, the Irish theirs, and the English their grand old national airs. A time would come when regiments would compete with one another for prizes in public, when prizes would be offered for the individuals who could sing the best and

largest number of songs, and when these military contests might take place in London under the most distinguished patronage. Such music would bring the men into touch with the hearts of the people and fill them with ardor in support of the great throne of the Empire so dear to them all, while nothing would do more than the subtle influence of music to promote the esprit de corps so desirable in the army. He suggested that unison singing should be tried first. A few good men being found, choral work would probably soon follow. * * * There can be no doubt that singing is a most valuable exercise for developing the chest in young men. Apart from the physical benefit to the individual singers, the moral effect must be very great.

"The Puritans went into battle singing hymns; and whatever may be thought of their theological tenets or their religious temper, there can be no question that they were first-class fighting men. The Russian soldiers are trained to sing in chorus, and we have heard that the effect of the Imperial Guard singing to the Czar at a review was extraordinarily impressive. We hope that Surgeon-General Evatt's public-spirited efforts will meet with the success they deserve, and that his scheme will be taken up in earnest by the military authorities."

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Concerto—Mozart's "Jupiter" Sym-
phony Given in Notable Manner.

PHILADELPHIA, Jan. 14.—Mozart's "Jupiter" Symphony was played by the Philadelphia Orchestra under Fritz Scheel's baton on Friday afternoon in so modern a spirit and with technical expression of such dignity and suavity that the audience found new interest in a score that is as familiar and as unassailable in its greatness as that of any symphony extant.

The Bach concerto in E major, which followed, was in sympathetic vein, but during its performance the old Academy organ inspired a hilarity which is seldom observed at a symphony concert. Only the tactful management of the organist persuaded it to take part in the concerto at all, a thing it finally did in a sullen, ungracious style, only to lapse into prolonged asthmatic wheezings after the number was at an end and its voice was no longer desired.

In spite of this disadvantage Concertmaster Rich, the soloist, again showed himself to be a musician of exceptional artistic penetration as well as a skilled technician. He drew a firm and splendid tone from his violin and his phrasing was admirable. His playing of the Bach music was quite as notable as his interpretation of the Wieniawski concerto, which he played at the opening concert. He received many recalls, and finally delighted the audience by playing the air for the G string.

The Moussorgsky fantasy, "Eine Nacht auf dem kahlen Berge," required the entire orchestral roster. It proved to be a theatrical and showily effective picture of witches in demoniac revel upon the mountain tops. A more melodic and graceful line of thought was shown at the climax, which described the dawn of day, the ringing of the church bell for mass and the soft twitter of birds. The overture to Cornelius's "The Barber of Bagdad" was the remaining number. The concert was repeated on Saturday evening.

Flonzaley Quartette Concert.

At the second concert of the Flonzaley Quartette for this season in Mendelssohn Hall, January 9, the large audience displayed marked enthusiasm over the presentation of the various numbers, which demonstrated that the members have made gratifying progress.

The concert began with the Beethoven Quartette in F minor, followed by the Adagio from Chasson's unfinished quartette, op. 35, which was played with fine effect. The presentation of the scherzo from Dvorak's quartette, Op. 105, so impressed the audience that this number had to be repeated. Schumann's piano quartette in E flat, with Sigismund Stojowski at the piano, closed the concert. Mr. Stojowski's playing was one of the most interesting features of the concert.

PAUR'S CIGAR MAKES MME. HOMER ANGRY

Director of the Pittsburgh
Orchestra Finds His
Coat on Floor.

All of Which Happened in the Green Room
Before Last Concert in Carnegie Music
Hall—Conductor Gives His Version of
the Affair to "Musical America."

The following dispatch was sent by the Associated Press news service from Pittsburgh Sunday night:

PITTSBURG, Jan. 13.—It became known this evening that Mme. Louise Homer, famous opera and concert singer, who appeared as the soloist with the

Pittsburg Orchestra here on Saturday afternoon, almost refused to sing her songs on account of a little tilt she had with Emil Paur, director of the orchestra. Mme. Homer was seated in the little boudoir that is provided for the soloists, back of the stage, before the audience had assembled for the concert, when Director Paur entered. He wore his hat and overcoat and was puffing complacently away on a black cigar.

If there is anything annoys Mme. Homer, it is cigar smoke, which she says is ruinous to the voice. She did not like to ask Paur to stop smoking, and so she got up and left the room, supposing that the conductor would follow. But Paur, instead, took off his coat and hat in the room. Seizing them, himself into another and continued to blow clouds of smoke. Homer went out on the stage and practiced with the piano and returned to the boudoir just in time to see Paur going out. The place was fairly blue with smoke, and it was blue with other things when Homer discovered the situation. Paur had left his coat and hat in the room. Seizing them, the indignant singer threw them out into the hall, and then locked the door of the room.

Paur soon returned to get his wearing apparel, and became angry when he found it on the floor. He knocked on the door, but Homer refused to open it. She had raised all the windows and was trying to get the smoke out. When it came time for Homer to appear for her solos Paur did not escort her on the stage, as is the custom. Instead the singer came on alone, like an insulted queen. She did not bow to the conductor, and also cut him cold when she returned to acknowledge the applause, greatly to the wonder of the audience.

Mr. Paur's Version.

[By Telegraph to "Musical America."]

PITTSBURG, Jan. 14.—To a correspondent of MUSICAL AMERICA, Manager George H. Wilson declared that the story of the Homer-Paur tilt was "all moonshine." J. I. Buchanan, chairman of the orchestra committee, said: "I never heard of it."

Mr. Paur, however, gave this version of the affair:

"There was and there wasn't trouble. Last Friday night I went into the green room at Carnegie Hall during the concert and found my fur cap and clothes on the floor. Miss Homer was the only one in the room. I spoke to her about it, but she made no reply. I said, 'Whoever did that is a person of mean disposition.' We did not speak afterward. There was not much trouble about it."

A Slight Mistake.



"I say, guv'nor, what are you shouting and carrying on into that thing for?"

The MacPherson.—Weel, man, I'm trying to get No. 467, Mayfair; but there'll be a band playin' there, I'm thenkin'—or at the Exchange—an I no can mak' them hear. —Scraps.

CARNEGIE HALL NEW YORK Tuesday, Feb. 12
Wednesday, Feb. 13
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The program of February 12 will include

BEETHOVEN'S NINTH SYMPHONY

Mr. Paur will direct, and these are the soloists: Mrs. Corinne-Rider Kelsey, Miss Janet Spencer, Mr. George Hamlin and Mr. Herbert Witherspoon. This program will also include work for the Choir both a capella and with Orchestra, which Mr. Vogt will conduct. The February 13th program will be shared by Choir and Orchestra, and in addition will include Busoni's arrangement of Liszt's Spanish Rhapsody for piano and orchestra.

These concerts mark the first serious co-operation in New York between a distinguished musical organization representing His Majesty's domains and one of the permanent orchestras of the United States.

PRICES: \$2.00, \$1.50, \$1.25, \$1.00, and 75c.

Sale began Wednesday, January 2, at Box Office, Carnegie Hall; Luckhardt & Belder, 10 East 17th Street; Office, Musical Art Society, 1 West 34th Street.

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New York

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She has a superb tone, big, sonorous, rich and wide in range. *The Sun*.

There is a boldness in what Miss Schnitzer does, and a strength that does not spend itself altogether in virtuosity. Wilfulness and beauty may both be discerned.



Boston

To say that she achieved success is to put it all too mildly. Hers was a blazing triumph; a complete conquest. This girl is without question the greatest and most important new voice in pianoforte playing that has sounded upon us for a decade at least. *Journal*.

The eager warmth of youth was in all her playing, but of a youth that has learned so soon to control itself, that knows the secrets of design and proportion. *Evening Transcript*.

She is a musician; she is also a poet. It is not extravagant to say that Miss Schnitzer is indeed an extraordinary apparition in the world of pianists. *Herald*.

Musical feeling, earnest and deep, is shown by the young woman, whose equipment for her chosen profession is of a high order. *Globe*.

She not only startled and delighted her hearers by her brilliance and power, but won her way into their hearts by the spontaneity and the intensity of her emotional expression. *American*.

Miss Schnitzer's interpretation does not suffer in comparison with the performances by Rosenthal and Lhévinne. Better Bach-playing has never been heard here. *Evening Post*.

She has astounding power, and she wields it with an ease that is bewildering, and she has an exquisite daintiness and delicacy of touch. *Tribune*.

In addition to her brilliant technique, she commands a singing tone, and a virile one, which has a certain admirable nobility. *World*.

Coming Appearances:—

Jan. 3—Boston Symphony Orchestra
" 7—Second New York Recital

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SCHUMANN-HEINK IN SEATTLE.

Noted Contralto Sings to an Immense Audience in Coast City.

SEATTLE, WASH., Jan. 12.—At her recent recital here Mme. Schumann-Heink was greeted by an audience that crowded the Grand in every available space, hundreds being turned away, unable to gain admission.

The great contralto was heard in a comprehensive programme of songs and operatic excerpts, including arias by Mozart and Wagner, Schubert's "Der Wanderer" and "Die Allmacht," six Hungarian songs by Brahms, and numbers by Schumann, Franz and Liszt. The artiste was in superb voice and was compelled to give four encores. The recital was given under the auspices of the Ladies' Musical Club.

DIFFICULT PROGRAMME GIVEN.

Pupils of American Institute of Applied Music Perform Creditably.

An attractive programme of vocal and instrumental music was given by the pupils of the American Institute of Applied Music on Friday of last week. The rendering of the numbers throughout was excellent. The pupils showed good method and careful training and proved a credit to their teachers.

Anastasia Nugent, Lolly Lenkowsky, Margaret McCalla, Florence Carman, Katherine Walker, William Small, Georgia Anderson, Marjorie Sells, Adelaide O'Brien, Ethel Blankenhorn, Margaret M. Boyd, Josephine McMartin, Lila M. Hall, Mabel C. Rogers, Ethel Peckham and Elizabeth Chaskin interpreted the programme.

Ossip Gabrilowitsch's Programme.

The programme of Ossip Gabrilowitsch, the pianist, at Mendelssohn Hall, this afternoon will include the Beethoven "Rondo" in G major, op. 51; a Bach "Prelude" in A minor, "Sarabande" in E minor and "Gavotte" in B minor arranged by Saint-Saëns; Schubert's "Moment Musical" in A flat, "Menuet" in B minor, Chopin's Sonata in B flat minor, two Preludes by Arensky, one in A minor, the other in D minor and played for the first time in public; a Leschetizky "Intermezzo" in octaves and a new "Theme Varie," Op. 4, by the pianist himself.

Mr. Stojowski's Recital.

Sigismond Stojowski, the Polish pianist, will give a recital in Mendelssohn Hall on Wednesday afternoon, January 23, when he will present a programme made up entirely of the compositions of Polish composers, chief of which is to be a set of variations by Paderewski which are still in manuscript.

All the News All the Time.

John C. Freund, Esq.
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Cordially yours,

FRANK E. EDWARDS,
Manager Cincinnati Orchestra Association.

60TH ANNIVERSARY OF GERMAN SINGERS

Liederkrantz Celebrates Occasion in Fitting Manner.

Arthur Claassen's "Deutscher Festgesang," Composed for the Day, Sung by Chorus—Well-Known Soloists Contribute to the Success of Celebration.

A blending of artistic and social pleasures characterized the sixtieth anniversary of the Liederkrantz Saturday night in the clubhouse of the organization, on East Fifty-eighth street, New York.

The feature of main interest in the concert was the production of a "Deutscher Festgesang" composed in honor of the occasion by the conductor of the society, Arthur Claassen, to words by the chairman of the music committee, Emanuel Baruch. The work, which has been published by G. Schirmer in New York and Hofmeister in Leipzig, is a hymn in praise of German song consisting of an accumulating ecstasy of apotheosis carried out in a correspondingly soaring and jubilant way by the music.

After the overture to "Tannhäuser," an address was made by the president of the society, Hubert Cillis. The singing of the Männerchor naturally formed a notable feature of the programme. It rendered with its usual artistry a Luabian folk song, Weber's "Schwertlied" and a novelty by R. Gambke, "Das Kätzchen." The soloists of the evening, Alois Burgstaller, Mary Hissem-de Moss and Richard Arnold, were applauded to the echo. Mr. Burgstaller sang an air from "Der Freischütz," Schubert's "Der Neugierige" and "Der Doppelgänger" and two songs by Kurt Schindler, "Blümekens" and "Die Eigensinnige." Mrs. De Moss sang an aria from "The Creation."

By her artistic rendition, she added another to her long list of triumphs. Purity of tone, effectiveness of phrasing and clearness of enunciation characterize her work, which invariably brings forth enthusiastic applause.

Saint-Saëns's "Prelude du Déluge" was given by the string orchestra with violin obligato by Mr. Arnold. The concert closed with Schubert's "Military March" by the orchestra.

The following sketch of the Liederkrantz is compiled from a history of the society written by Henry E. Krehbiel for the third volume of Grove's "Dictionary of Music and Musicians," which will appear in a month or so:

"The Deutscher Liederkrantz is perhaps the most striking representative in the United States of the musical club developed on the German lines which combine the cultivation of music with good fellowship, social and domestic enjoyments. Like similar clubs on both sides of the Atlantic, its primary purpose was the promotion of Männergesang—the German part-song for men's voices. With this was combined the social element which grew out of the meetings of the singers, and to these features were added the higher artistic conceptions

as popular musical culture grew, not only among the people in general, but also among the citizens of German birth. The confessed purpose of such clubs was and is the perpetuation of love for some of the characteristic elements of German civilization. To this end the clubs periodically make more or less strenuous efforts to uphold German as the language of social communication in the clubhouses, as it is the official language of the clubs. Naturally, the task grows more and more difficult as the original immigrants die and the younger generation, born and educated in the country, take their places. In turn, however, the German clubs have done much to promote popular musical culture."

GIFTED YOUNG SINGER SOON TO BE HEARD

Anne Blackstone, a Promising Mezzo-Soprano, Will Appear on Concert Stage.



ANNE BLACKSTONE

Talented Young Pupil of Mme. Clark-Sleight

So many American singers have demonstrated what heights of artistic attainment can be reached by the possession of good vocal material and characteristic American energy and determination, that the discovery of a voice of more than ordinary promise is always a matter of interest.

A young singer who has been exceptionally favored by nature is Anne Blackstone, a native of Norwich, Conn., who has been studying during the last two years with Elizabeth Clark-Sleight, and will shortly be heard on the concert stage.

Mrs. Blackstone's voice is a rich, vibrant mezzo-soprano of wide range and even throughout. It is peculiarly appealing in quality, and whether in arias such as Saint-Saëns's "Amour, Viens Aider" or in Bemberg's "La Mort de Jeanne d'Arc," in which its dramatic power finds vent, it shows rare possibilities.

SAMAROFF PLAYS IN NATIVE CITY

Popular Pianiste Appears with St. Louis Choral Symphony Orchestra.

Alfred Ernst's Organization Makes Fine Showing in Third of Season's Concerts—Svendsen Symphony and Works by Massenet and Lalo Presented.

St. LOUIS, Jan. 14.—The third subscription concert of the season of the Choral Symphony Orchestra, conducted by Alfred Ernst, which was given at the Odeon last Thursday, afforded St. Louis music lovers reason to take more pride than ever in this local organization. The occasion served to bring back once more to her native city Olga Samaroff, the brilliant young pianiste, whose pronounced success here last year was fresh in the memory of her townspeople.

Massenet's "Le Cid" overture, with which the programme opened, was played in a manner indicative of the fine work to be done by the orchestra throughout the evening. Its most important number was Svendsen's symphony in D major, which it presented at one of its concerts some years ago. While the audience seemed especially pleased with the sprightly third movement, the appeal of the impressive fourth movement, brought out to the full by competent treatment, was recognized as amply, though less noisily. The performance takes its place as one of the memorable achievements of the orchestra's season. Lalo's "Spanish Rhapsody" was also given in a finished and spirited manner.

Mme. Samaroff, who has achieved an international reputation as a concert pianiste in a surprisingly short time, was given a cordial reception. On her first appearance she played Rubinstein's concerto in D minor, while in the second part of the programme she gave two solos, the Scriabine nocturne for left hand alone and the Strauss-Schulz-Evler arabesque on themes from "The Beautiful Blue Danube." All the qualities of touch, temperament and style that made a profound impression when she played here last year, were again revealed, and she proved that in the meantime she has broadened and matured in artistic comprehension to such an extent that she easily takes rank among the foremost interpreters of the day. She invested the familiar Rubinstein concerto with magnetic vitality and imposing power, her finely developed technique and graceful and brilliant style being displayed to advantage in her solo numbers also. The audience enthusiastically demanded encores.

A lady and gentleman who both sang through their noses were engaged on an interminable duet.

"That," said one of the audience, "is what might be called a nasal combat."—"Nos Loisirs."

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IN AMERICA—SEASON 1906-1907

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Mme. Eileen O'Moore, a pupil of Sevic, is now resident in Oberlin, O., where she is teaching.

Elberta C. Gerrard a pupil of Carl Grimm, assisted by Florence Teal, soprano, appeared recently in a pianoforte recital at the Auditorium, Cincinnati.

Rosenthal has gone on his long Western trip and will not return until late in March. He will give a farewell recital in Carnegie Hall before sailing for Europe in April next.

Henry L. Vibbard, professor of piano and organ at the University of Syracuse, gave the twenty-fourth popular organ recital at Convention Hall, Buffalo, Monday afternoon of last week.

Eugenie Tessier, a well-known teacher of voice of Holyoke, Mass., and a concert singer of some note in the New England States, is about to make Meriden, Conn., her home.

Edna Anderson, Velma Burke and Grace Aleshire, pupils of Edward Kreiser of Kansas City, recently rendered an artistic and musically programme. Mr. Kreiser gave a short address on "Humor in Music."

The Metropolitan School of Music of Indianapolis has recently purchased, for the sum of \$12,000, the site for a new building the cost of which is to be \$40,000. O. W. Pierce is president of the institution.

The Ladies' Musical Club of Tacoma, Wash., presented J. J. Blackmore, pianist, at its first piano recital of the year Tuesday afternoon of last week. The best numbers on the programme were a group of compositions by Chopin and MacDowell.

The announcement has been made by the directors of the Danbury, Conn., Music School that Daisy M. Robinson has recently received a teacher's certificate and will join the corps of instructors in the pianoforte department in that institute.

The Orpheus Club of Bellvue and Avalon, have been engaged to give a concert in Bellvue on February 7 for the benefit of the Suburban Hospital of Bellvue. The club under the direction of Prof. W. A. Lafferty is arranging an excellent programme.

The choir of St. Andrew's Church, Washington, recently gave Sir John Stainer's "Daughter of Jairus," under the direction of John Lisle Apple. The

soloists were Mrs. Gage, Mrs. Roberts, Mr. Apple, and Mr. Schaeffer, with Fulton B. Karr as organist.

The Cecilia Quartette, a newly formed musical organization of Seattle, and composed of Mrs. Joseph R. Manning, Mrs. W. L. Baird, sopranos; Mrs. S. M. Edmonds, Mrs. H. W. Lung, contraltos, was heard to advantage at its first concert held recently at the Grand Opera House.

The Olive Mead Quartette gave the second concert in Mendelssohn Hall Thursday evening, January 17, with the assistance of Arthur Foote. The programme contained Brahms' Quartette, op. 51, No. 2; Arthur Foote's Piano Quartette, op. 23; Beethoven Quartette, op. 18, No. 5.

Edwin Grasse will give his second violin recital in Mendelssohn Hall on Tuesday evening, January 29, when he will present for the first time in New York the Brahms trio in E flat major for violin, piano and horn. Elizabeth Schaub, soprano, will also sing several groups of songs.

Sunday evening, January 27, Mme. Marie Cross-Newhaus will give the second of her musicales at her residence, No. 434 Fifth avenue, New York. These evenings are notable because of the large number of fine artists who are always present. More than two hundred cards are out and a splendid programme is promised.

Olivia Dahl, a representative Scandinavian singer, pupil of the famous composer Grieg, gave an artistically arranged programme at Egan's Hall, Seattle, Wash., last Saturday evening, which embraced Scandinavian folk song, numbers by Grieg and operatic selections. Gina Smith proved to be a sympathetic accompanist.

Popular music given in a popular manner characterized the concert given by Maurice Levi and his band in the Hippodrome Sunday night. The occasion was called "automobile night," which doubtless accounted for the large number of men and women who arrived in automobiles. The band selections were mostly of a popular variety and pleased the audience.

Sigismond Stojowski will have the assistance of Mme. von Niessen Stone and Alwin Schroeder, when he gives his recital of Modern Polish music in Mendelssohn Hall on Wednesday afternoon, January 23. A programme containing several novelties, including Paderewski's Variations and Fugue and also several songs by him, will be presented.

Autumn Hall, violiniste, made her

début Thursday evening of last week as soloist with the Mendelssohn Trio at the weekly free concert of the East End business men, held at the East End Carnegie Library Hall, Pittsburg. The programme included Arensky's Trio in D Minor, Saint-Saëns' "Serenade" and a trio of Mendelssohn.

At a soiree musicale given by Arthur de Guichard and his pupils Monday evening of last week in Providence, R. I., an extensive and interesting programme was rendered by Bertha Woodward, Mazie Johnson, Miss Charles, Irma Gardner, Mary Charles, Clara Baker, F. W. Bowen, W. Hughes, Jr., E. A. Schofield, M. Pettine and Mr. Hughes.

It is proposed by the Board of Control of Howard University, Washington, D. C., to institute a department of music in its curriculum. This is a university patronized almost entirely by negroes and Indians, and is supported in part by Congress, which body is now asked for an appropriation of \$1,800 for the establishment of the proposed department of music.

The Dawkins Violin Quartette of Denver gave its second concert of the season Tuesday evening of last week at the South Broadway Christian church. Edith Sindlinger, Ella Anderson, Laura Bonney Peck and Regina Hanson, who constitute the quartette, were ably assisted on this occasion by Miss Le Furgey, Helen Hanson, and Dr. Vere S. Richards.

The piano pupils of Mrs. E. C. Hagood of Galveston, Texas, recently presented a programme which demonstrated the careful instruction they had received. Those who contributed selections were Miss Stolz, Rachel Keenan, Alicia Fox, Louise Stolz, Hattie Roburg, Luella Bisbey, Maria Hadden, Roburg and Worsham. A prize of a gold brooch was won by Luella Bisbey.

The second of the series of chamber concerts at the Public Library, Bridgeport, Conn., held Wednesday evening of last week, attracted a large audience. The programme included Schubert's piano quartette, op. 166, which was well rendered. Mr. Heine played a dainty Berceuse by Zelenski and a number of Offenbach, responding to applause with Goen's "Song Without Words."

George Murphy is preparing a quartette of young women for a recital to be given within a few weeks in Grand Rapids, Mich. Aside from the solo work the participants will be heard in duets, trios and quartettes arranged for women's voices. The two sopranos are Elizabeth Moor and Grace Dymond of Akeley Hall, Grand Haven, and the two contraltos are Minnie Wheeler Reynolds and Charlotte Summer-ville of Grand Rapids.

The student section of the Thursday Musicales gave its second recital at the home of Mrs. Horace Hill, Minneapolis, last week. Those who furnished vocal selections were Mrs. J. E. Rioux, Grace Reed, Lee Clough and Katherine Todd. Piano selections were offered by Florence Johnson, Katherine Pearson and Eva Wilkinson. The Choral Club, under the efficient conductorship of Mrs. Florence Parks, contributed three numbers.

The first concert of the season of the Mount Vernon, N. Y., Musical Society, recently given under the direction of Alfred Hallam, enlisted the talents of noted soloists, Genevieve Clark Wilson, soprano; Mrs. Byrne Ivy, contralto; Frank Croxton, basso; Frederick G. Shattuck, pianist, and Percy J. Starnes, organist. A notable performance of Julian Edwards' "The Redeemer" and Elgar's "The Light of Life" was given.

A thoroughly enjoyable performance of Julian Edwards' "Brian Boru," in concert form, was given Friday evening by the Philharmonic Society of Tarrytown, N. Y., under the direction of Alfred Hallam. The soloists were, without an exception, delightful. The sopranos were Eleanor Root, Florence Turner-Maley, Beatrice Hubbel Plummer; the contralto, Mrs. Byrne Ivy; the tenors, Cecil James and John Bland; baritone, R. Werrenroth, and basses, A. Weild and Frank Croxton.

The Piqua Symphony Orchestra, under the direction of W. E. Simpkinson, recently gave a concert in Piqua, O., which was thoroughly enjoyed by a large audience. Handel, Mozart, Mendelssohn, Thomé and Herbert were represented on the programme. Hans Richard played several classical selections, besides a number of his own compositions, all of which were warmly applauded. Charles C. Sayre gave some creditable violin numbers to the accompaniment played by Florence White.

Kaethe Hüttig of the piano department of the Northwestern Conservatory of Music, made her first appearance in St. Paul a week ago in concert with Claude Madden and Marie McCormick before the Schubert Club. Miss Hüttig's playing was characterized by individuality and temperamental charm. Marie McCormick sang, "Dich Theure Halle" from "Tannhäuser" with effect and Mr. Madden played three violin selections with his usual excellence. Mrs. Hoffman was the accompanist.

Ethan Allen Taussig demonstrated his success as a vocal teacher at the concert of his pupils given Thursday in St. Louis. A programme of an exacting nature was rendered with every manifestation of artistic excellence by Juliette Tussner, Louise Freeman, Rose Price, Mrs. S. Roos, Olive Markel, Florence McCoy, Adele Rozier, Florence Hellman, Josephine Levvie, Selma Altheimer, Myrtle McMahan, Dorothy Koerner, Es-sye Steiner, Blanch Herrick, Mrs. M. Skrainka, Constance Greiner and William A. Le Master.

William C. Carl has been engaged by the city of Buffalo to give an organ concert on the Pan-American organ, now played in Convention Hall in that city. This will be M. Carl's fourteenth engagement to play the famous Exposition organ, and his fifteenth appearance in Buffalo, where he is well known and very popular. Mr. Carl, who has recently returned from a Southern concert trip, will be heard in frequent recitals in various parts of the country during the present season, in addition to his work in New York City and playing the Sunday services at the Old First Presbyterian Church.



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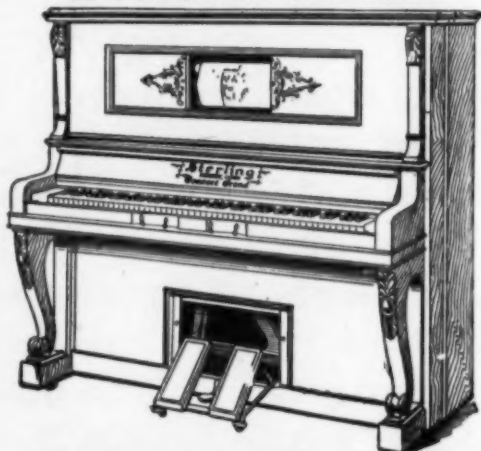
I. Individuals

Beddoe, Dan—Toronto, January 31.
Benham, Victor—Boston, January 21 and 22.
Bloomfield-Zeiser—Washington, January 25; Carnegie Hall, N. Y., January 26; Boston, January 29.
Blye, Birdice—Dubuque, Ia., January 21.
Campanari, Guiseppe—St. Louis, January 29.
Chew, Otis—Los Angeles, February 1.
Cole, Kelley—Toronto, January 19; New London, Conn., January 21; Buffalo, January 30; Erie, Pa., January 31.
Cottlow, Augusta—Gainsborough, Ill., January 18 Chicago, January 22.
Daniel, Tom—Toronto, January 31.
Figue, Carl—Brooklyn, January 21 and 28.
Flotte, Eda—New Orleans, January 19.
Gabrilowitsch, Ossip—Mendelssohn Hall, New York, January 19; Minneapolis, January 25.

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Ganz, Rudolph—Chicago, January 20 and 22; Brooklyn, January 24; Chicago, January 30.
Gebhard, Heinrich—Philadelphia, January 21.
Gogorza, Emilio de—Minneapolis, January 24.
Goodson, Katharine—Boston, January 19.
Grasse, Edwin—Mendelssohn Hall, New York, January 29.
Grienauer, Mr. and Mrs.—Decatur, Ill., January 21; Jacksonville, Ill., January 22; Springfield, Ill., January 23; Galesburg, Ill., January 24; Rock Island, Ill., January 25; Peoria, Ill., January 26; Evansville, Ill., January 29; Louisville, Ky., January 30; Nashville, Tenn., January 31; Memphis, Tenn., February 1.
Hamlin, George—Chicago, January 27.
Keller, Raphael—Carnegie Hall, New York, January 22.
Lhevinn, Josef—Buffalo, January 19; Detroit, January 22; Cincinnati, January 25.
Listeman, Virginia—St. Clara College, Wis., January 21.
Maconda Charlotte—Boston, January 28, St. John, N. S., January 30; Halifax, January 31.
Macmillen, Francis—Akron, O., January 19; Cleveland, January 20; Springfield, O., January 21; Columbus, January 22; Marietta, January 23; Chillicothe, January 25; Buffalo, January 28; Muncie, Ind., January 29; Canton, O., January 30.
Manley, Pickard, Mabel—Toronto, January 31.
Merrill, Leverett B.—Boston, January 20.
Metcalfe, Susan—Washington, February 1.
Mihl-Hardy, Caroline—New Orleans, January 19.
Munson, Grace—Montclair, N. J., January 22.
Ormsby, Frank—Keene, N. H., January 24.
Perley, Ellida—Montreal, January 25.
Plancon, Pol—Montreal, January 28.
Powell, Maud—Chicago, January 21 and 25; St. Paul, January 29.
Reed, Mary—Toronto, January 19.
Rider-Kelsey, Corinne—Detroit, January 29.
Rosenthal, Morris—Philadelphia, January 19; St. Paul, January 22; Duluth, Minn., January 23; Minneapolis, January 24; Chicago, January 26; Milwaukee, January 28; Toledo, January 29.
Samaroff, Olga—Providence, February 1.
Schumann-Heink, Ernestine—San Francisco, January 20; Oakland, Cal., January 21; Fresno, Cal., January 22; Los Angeles, January 23; Redlands, Cal., January 24; Riverside, Cal., January 25; Los Angeles, Cal., January 26; San Francisco, January 27; Sacramento, January 28; Omaha, Neb., January 31; Lincoln, Neb., February 1.
Shirley, Clarence B.—Boston, January 20; Montreal, January 28 and 29.
Staudenmayer, Clara—Boston, January 20.
Stojowski, Sigismund—Mendelssohn Hall, New York, January 23.
Storck, Feje—Los Angeles, February 1.
Tew, Whitney—Boston, January 19.
Turner-Maley, Florence—New York, January 29.
Von Radecki, Olga—Boston, January 23.
Wiley, Clifford—Mendelssohn Hall, New York, January 24.
Williams, Grace Bonner—Boston, January 20.
Wilson, Genevieve Clark—Montreal, January 28 and 29.
Winkler, Leopold—Middletown, Conn., January 21; Royesford, Pa., January 24.
Witherspoon, Herbert—Montreal, January 28 and 29.
Woodley, Percy—Montreal, January 25.
Young, John—Binghamton, N. Y., January 20; Youngstown, O., January 22; Cleveland, O., January 23; Elyria, O., January 24; Fitchburg, Mass., February 7.

2. Orchestras and Bands

Boston Symphony Orchestra—Boston, January 19; Chicago, January 30; Detroit, January 31.
Boston Symphony Quartette—Boston, January 21; New York, January 22; Hartford, January 23; Cambridge, January 24; Worcester, January 25.
Cincinnati Symphony Orchestra—Cincinnati, January 25.
Jordan Hall Orchestra—Boston, January 31.
Kneisel Quartette—Philadelphia, January 21; Brooklyn, January 24.



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Marum Quartette—Cooper Union, New York, January 24.
Minneapolis Symphony Orchestra—Minneapolis, January 24.
Montreal Symphony Orchestra—Montreal, January 25.
New York Philharmonic Orchestra—New York, January 25 and 26.
New York Symphony Orchestra—New York, January 19, 20 and 27.
People's Symphony Orchestra—Carnegie Hall, New York, January 31 and February 1.
Philadelphia Orchestra—Philadelphia, January 19; Washington, January 29.
Pittsburg Orchestra—Montreal, January 28 and 29; O'Hana, January 30.
St. Paul Symphony Orchestra—St. Paul, January 20, 22, 27 and 29.
Theodore Thomas Orchestra—Chicago, January 19.
Young People's Symphony Orchestra—Carnegie Hall, New York, January 19.

3. Operatic Organizations

"Madam Butterfly"—St. Louis, January 13 (week); Chicago, January 21 (2 weeks).
"The Student King"—Garden Theatre, New York, indefinite.

4. Future Events

January 20—"The Creation," People's Choral Union, Boston.
January 22—"The Messiah," Montclair, N. J.
January 22—Omaha Musical Art Society.
January 23—Concert of Scottish Society, Mendelssohn Hall, New York.
January 24—Concert of St. Cecilia Society, Mendelssohn Hall, New York.
January 25—Concert Women's String Orchestra, Jersey City.
January 27 and 28—Montreal Philharmonic Society and Pittsburg Orchestra, Montreal.
January 29—Concert of Amphion Club, St. Louis.
January 29—Concert of Orpheus Club, Detroit.
January 31—"Judas Maccabæus," Sherlock Oratorio Society, Toronto.
February 1—Concert of Schubert Club, Kansas City.
February 1—Women's String Orchestra, Orange N. J.

What the Gossips Say

H. E. Krehbiel, the jovial critic of the New York "Tribune," tells the following story about Dr. Otto Neitzel:

"When Dr. Neitzel came to this country, I thought it only proper to welcome him, so telephoned to him asking him when he could receive me. When I entered the door I was amazed to have him grasp my hands with both of his and cry, 'My first teacher!' I was astonished. 'How is that?' I said.

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The late Charles Fradel, court pianist to the Emperor of Austria, and Prudhomme, the noted French composer, met some years ago in the warerooms of a well-known piano house in Paris and were playing their latest compositions to each other when they noticed a stranger of distinguished mien quietly observing them. Upon asking if he were musically inclined, he answered by seating himself at one of the instruments and improvising upon the themes used in the compositions played by the other two musicians, at first singly.

Then he combined them and performed such wonderful feats of musical legerdemain that Fradel and Prudhomme listened aghast. "Who are you?" they exclaimed. It was Camille Saint-Saëns.

In the first performance this season of "Tosca" at the Metropolitan Opera House, Enrico Caruso took occasion to introduce the Caruso kiss on Mme. Eames's cheek. It was an affair of such clinging fervency that the soprano's huge hat, with flaunting green plumes, tottered to its fall. As she struggled from the embrace of the tenor to adjust her millinery the apparently infatuated Mario deposited a second on the other cheek. This completed the defeat of the lady's composure, and both singers had to turn their backs to the audience while they recovered.

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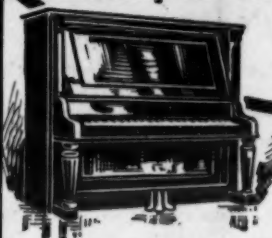
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